

CANTO PRIMO DELLA PRIMA CANTICA O VERO COMEDIA DEL DIVINO
POETA FIORENTINO DANTHE ALEGHIERI: CAPITOLO PRIMO.



EL
ME
ZO
DEL
CA
MIN
DI
NO
ST
RA
VI
TA

Mi ritrouai per una selua obcura
che la diricta uia era smarrita
Ethai quanto adir quale era e cosa dura
questa selua seluaggia & aspra & forte
che nel pensier riuoua la paura
Tanto era amata che pocho e più morte
ma per tractar del ben chio ui trouai
diro dell' altre cose chio uo scorte
Non so ben ridir chomio uentrai
tantera pien di sonno in su quel punto
che la uerace uia abbandonai
Ma poi chio fui appie dun colle giunto
la oue terminaua quella ualle
che mhauea di paurosa eor compuncto
Guardai in alto & uidi le sue spalle
ueftite già deraggi del pianeta
che mena diricto altri per ogni calle
Allhor fu la paura un pocho queta
che nellago del cuor mera durata
la noce chio passai con tanta pietà

repubblica pare che apprioni la sententia di certi poeti
alla infanta E seconde alla puerita E tertii che peruengono
a trentacinque: & questa età uole nel mefesimo luogo Aristotele che sia plecta a celebrare e matrimo-
ni. Dopo la gioueta seguita la età uirile la quale p due septenari arriuò allanno nono & quadragesimo nel quel tempo per
che gli uomini sono di perfetto consiglio ancora hanno diminuite le forze del corpo giudica tanto philosopho chel
l'uomo sia molto apto al governo della rep. Et finalmente pone el resto dell' eteta in tre septenari. Et uole che el termine sia
anni septanta quasi presago della sua morte la quale uolà nel lanno septuagisimo della sua uita. Et maxime si mostre a questo:
perche il numero septenario si fa nō solamente discepto: Ma anchora si multiplica p diciu nūero pfecto. Questa medesima sen-
tientia e del psalmista dice: Anni nostri sicut aranca meditabimur: dies annos nostros in pisis septuaginta anni. Si autem i
potentatibus o' tuaginta anni: & amplius eoy labor & dolor. Pythagora sumo pafio el fin delletta lanno octogesimo del
la uita: & simelmente in quel tempo lui morì: Qēnta anni anchora pose folio ateniese. Gli astrologi e quali riferiscono ogni
cosa al corso delle stelle ci coedono nouantacinque: Questi uogliono che la Luna ne contribuisca quattro. Mercurio dice:
Venero esto el sole dicenoue. Marte quindici e oue dodici. Dipoi nel resto della età decretipa signoreggia Saturno: & in
quella e frigiditate: sat: cha: & angustia & graueza di corpo & dimente. Il perche pochi sono che uariuinno. Furono aliquanti
che chome riferisce fuoro nel quarto delledene dixono essere di tre spetie termine di nostra uita di natura: si fato & di ca-
so. La natura uogliono che si distenda insino al quarto corso di saturno: el quale peche lui fa la sua reuolutioe in trenta anni



The front cover reproduces leaf 10r, *Inferno* I. 1–21, of the 1487 Brescia Dante (Item 3).

ITALIAN RENAISSANCE BOOKS

1478–1587

100 EXAMPLES
FROM THE HAROLD B. LEE
LIBRARY COLLECTIONS

AN EXHIBITION
IN HONOR OF THE 1988 ANNUAL MEETING
OF THE AMERICAN ASSOCIATION FOR ITALIAN STUDIES
AT BRIGHAM YOUNG UNIVERSITY

BOOKS SELECTED, INTRODUCED, AND DESCRIBED BY
MADISON U. SOWELL
ASSOCIATE PROFESSOR OF ITALIAN
AND COMPARATIVE LITERATURE

FRIENDS OF THE BRIGHAM YOUNG UNIVERSITY LIBRARY
PROVO, UTAH
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Edited by
A. Dean Larsen
Associate University Librarian

FRIENDS OF THE BRIGHAM YOUNG UNIVERSITY LIBRARY NEWSLETTER
NUMBER 31, 1988

INTRODUCTION

Possibly the one point on which all [Elizabethans] could agree was that Italy, to a greater degree than any other European country, had inherited "the glory that was Greece / And the grandeur that was Rome." Italian learning, from the days of Petrarc[a] and the early [H]umanists down to those of England's own accomplished Queen Elizabeth, was undisputed.¹

The Harold B. Lee Library exhibition of 100 Italian Renaissance books is in honor of the April 1988 annual meeting of the American Association for Italian Studies (AAIS) at Brigham Young University. The AAIS, founded a decade ago as the American Association of University Professors of Italian, encourages research not only in Italian language and literature, the subject specialties of the majority of its members, but also in Italian art, history, government, and culture. Although the BYU display focuses on linguistic and literary works, it also includes books on other topics, such as history, music, and science. Such variety illuminates the research spectrum of AAIS members and reflects the Library's strong Renaissance holdings.²

Primarily because of limitations of exhibit space, a single but historically significant work, such as the first Italian translation of Euclid (1543) or the only edition of Simeon Zuccolo's *La pazzia del ballo* (1549), must at times represent an entire field of study, even when it is as significant as mathematics or dance. Many works, however, contain insights into more than one field, including those just mentioned. Girolamo Benzoni's *Historia del mondo nuovo* (1572), for example, has in its New World history a section on Indian mimetic dances, which is illustrated with a woodcut. Similarly, the practical value of mathematics is recalled in Niccolò Tartaglia's rules for raising sunken ships, *Regola generale da sulevare con ragione e misura* (1551).

Other subjects and topics popular during the Italian Renaissance and represented chiefly by one or two examples in the exhibition include agriculture, art history, astronomy, encyclopedic histories, the role of the citizen vis-à-vis the state, marriage festivities, music theory, New World geography, and Turkish culture and the Turkish threat to the West.

Notwithstanding the diversity of subjects represented in the exhibition, most of the five-score books share a few key characteristics that require some explanation. Summarized best by the epithets "Italian" and "Renaissance" in the exhibition's title, these characteristics reveal the basic criteria which guided the selection of each item.

First, all books displayed were either written by natives of the Italian peninsula or, in the cases of the writings of Bernard of Clairvaux and Euclid, were translated by Italians. The guiding principle here was to highlight the renowned Italian learning referred to in the prefatory quotation and to

show what captured the imagination of Italian authors and readers during the Renaissance.

Next, with the possible exception of the splendid *Hypnerotomachia* (both the 1499 and 1545 editions), which is written in a curious mélange of Italian and ancient languages, all of the books are in Italian. Some, of course, are Italian translations of Latin texts—e.g., the anonymous *Fiogetti* (1489), Savonarola's writings on the Lord's Prayer (c. 1490), Pietro de' Crescenzi's *De agricultura* (1495), Dante's *De la volgare eloquenza* (1529), Francesco Patrizi's *Il sacro regno* (1553), and Giovanni Pontano's treatise on obedience (1569). Nevertheless every exhibited item, whatever its subject matter, remains a linguistic document. Placed in chronological order, the books help trace the evolution of the Italian language in perhaps its most formative period.

Third, every work was published in Italy except two books by Luigi Alamanni: *La coltivazione* (1546), the only book in Italian published by the scholarly Parisian printer Robert Estienne, and *Gyrone il cortese* (1548), initiated at Francis I's encouragement and published in Paris by the father-and-son team of Rinaldo and Claudio Calderio. These two volumes, both first editions, appear on exhibit in large part because they assist in documenting the role that the Italian language played at the French mid-sixteenth-century court. The other 98 works collectively offer a rich source of study for the history of culture and printing in Italy during a most innovative epoch. Although approximately three-fourths of the items on display were published in the Renaissance printing centers of Venice and Florence, other Italian cities where volumes were printed include Vicenza, Milano, Bologna, Ferrara, Brescia, Lucca, Padua, Parma, Bergamo, Rome, and Ravenna.

Finally, every item on display is over four centuries old. The first exhibited work, Petrarcha's *Trionfi* (1478), dates from the year of the Pazzi conspiracy in Florence, when Giuliano de' Medici was murdered. The last work, Tasso's *Torrismondo* (1587), appeared in the same year that Christopher Marlowe's *Tamburlaine the Great* initiated the "fall of princes" tragedy in England. Naturally some authors lived prior to the revival of the arts: Euclid dates from the classical era; Bernard of Clairvaux, Pietro de' Crescenzi, and Dante are clearly medieval writers. Similarly, some subjects, whether Petrarcha's *Trionfi* or Savonarola's *Epistole*, may appear in form or outlook more medieval than Renaissance. Nevertheless, all of the authors and works were the focus of serious study during the Renaissance, and that reason seems to justify their inclusion in an exhibition of Renaissance-era books. In the case of Dante, the accompanying commentaries of Cristoforo Landino, Alessandro Vellutello, and Bernardino Daniello are notable examples of Italian Renaissance scholarship.

No one can assign exact dates to the Italian Renaissance nor, for that matter, to the other European renaissances. Italy's revival of interest in classical culture begins, like the BYU exhibition, with the figure of Petrarcha (and the phenomenon of Humanism) and closes with Torquato Tasso (and the Counter-Reformation) in the final decades of the sixteenth century. The relatively large number of displayed works by these two authors, including five Tasso first editions, emphasizes the roles these men played in opening and closing an era.

While the era is distant in time, the choice of Renaissance books to honor the AAIS seems natural for two reasons. In the first place, the Renaissance holds a privileged place in comparative studies involving Italian. This fact results from the profound influence that the scholars and thinkers of Italy's Renaissance exerted on Western culture. Second, in the area of Italian studies, the Lee Library has a particularly strong collection of Renaissance-related materials because of the Library's long-standing interest in texts published by the Aldine and Giunta presses. For example, in the case of Aldines—here defined as books published by Aldo Manuzio or his son Paolo or grandson Aldo the Younger—BYU has approximately half of the 900 or so volumes printed by the three family members. The significance of BYU's Aldine collection becomes apparent when one examines the 1974 Stanford survey, *Aldines in California*, which estimated that California libraries and resident collectors could (at that time) collectively account for only 367 of the editions published by the three-generation Manuzio family.³

The exhibition includes, in addition to 88 sixteenth-century books, a dozen incunabula from BYU's collection of over 400 fifteenth-century volumes. Incunabula, taking its name from the Latin word for "cradle," refers to books published in printing's infancy. The period's cut-off date, established by historians of printing, is 1 January 1501. Any book printed before that date is classified as an incunabulum or incunable. Because of their rarity and desirability as collector's items, fifteenth-century books tend to have noteworthy provenances. The 12 incunabula on display are no exception. They come from such notable collections as those of Giorgio Di Veroli,⁴ Marco Heidner,⁵ and the Countess Doheny.⁶

Several of the sixteenth-century books also come from similarly distinguished collections, including the libraries of the Colonna family in Rome, of Liechtenstein royalty, of the Estiennes in France, and of the Chatsworth family in England. The "association" value of any volume is, however, difficult to assess and depends on a number of variables, including the historical significance of the former owner(s) to the researcher and the presence of manuscript glosses and other marginalia. The focus of a scholar's work, in brief, may determine whether or not a provenance is of value to him or her. For example, an editor who desires to examine BYU's copy of

Niccolò degli Agostini's *Il quarto libro d'Orlando* (1547), perhaps for a modern or critical edition, may disregard who owned the book in the 1860's. However, a specialist studying Italian influence on English Romantic poets would presumably be quite pleased to discover that the volume in question was in William Rossetti's posession in 1865 and was given as a gift to Robert Browning in January 1867. In addition, the inclusion of provenances can prove quite valuable for the scholar who wishes to reconstruct the contents of a particular person's library.

Few universities, public or private, can afford the expense of indiscriminate or haphazard acquisitions. Instead, choices must be made as to which subjects will best serve the needs of faculty and students, both present and future. Major collections result from careful selections over a period of many years and even generations, and initially it may be difficult to assess the shape and direction a collection will take. While the BYU Library's serious acquisition of books printed during the Renaissance dates back no more than a quarter century to the purchase of the Marco Heidner Collection, patterns of collecting have emerged. As might be expected, some long-term collecting interests are reflected in the current exhibit, primarily in the form of multiple titles on the same or similar topics. These areas of collecting interest include such topics as religion, courtesy books, questions of language and literary theory, and works for the theatre.

RELIGION

Because of the University's sponsorship by The Church of Jesus Christ of Latter-day Saints and with the generous assistance of the Daniel C. Jackling Endowment, the acquisition of books on religious topics has long been a priority. This interest is reflected, for example, in the Library's collection of Savonarola materials, represented in the exhibit by the Dominican friar's *La expositione del pater noster* (c. 1490) and *Epistole a diversi* (1497). These particular examples were chosen for display not only for their historical significance but also for the beauty of their woodcuts, an aesthetic consideration central to the selection of other books as well. It could be argued, of course, that BYU's copy of the 1497 letter Savonarola published in response to his excommunication is rarer and perhaps more significant from a historian's point of view. But its shortness (only two leaves) and lack of illustrations resulted in its exclusion from the present exhibit.

Other exhibited items that reflect BYU's interest in the history of religion include tracts, sermons, letters, and poems by such authors as

Domenico Cavalca, Caterina da Siena, Pietro da Lucca, Vittoria Colonna, Isabella Sforza, Ambrogio Catarino, Pietro Massolo, G. G. Pontano, and Torquato Tasso. Together the displayed works of these authors testify that deeply felt religious beliefs were very much alive throughout the Renaissance. The Humanists' interest in classical culture and in the realization of human potential did not, in other words, result in the wholesale abandonment of the Judeo-Christian tradition.

Artists as well took an avid interest in religion, as evidenced by the steadily high percentage of religious paintings produced during the Renaissance. That is not to say, however, that the preoccupation with Roman and Greek civilizations did not profoundly influence Christian thought or art during the Renaissance, for it obviously did. The scholar's task is to detail and document—through an examination of primary sources, such as the books on exhibit—where, when, and how society changed.

COURTESY BOOKS

The dominant secular philosophy of the Italian Renaissance was Neo-Platonism, and the reevaluation of Plato's theories naturally led to extended discussions of the ideal in every aspect of society. Attempts at describing the perfect man or woman of court became common pastimes in sixteenth-century Italy and led to the publication of the courtesy book. No matter how narrowly focused on polite conduct and correct manners, these books invariably reveal much about a society's concerns and problems, priorities and values. For this reason, the Lee Library has often sought to add such books to its Special Collections. The most handsome example of the genre is the first edition Aldine printing of Baldassare Castiglione's *Il libro del cortegiano* (1528). The exhibition also includes the first edition of Giovanni Della Casa's *Il Galateo* (1558) as well as Lodovico Domenichi's *La donna di corte* (1564) and Girolamo Muzio's *Il gentilhuomo* (1575). Two treatises by G. B. Possevino and G. B. Pigna on dueling and two books by Domenico Mora and G. C. Brancaccio on the military arts complement the courtesy books by focusing on a subject invariably discussed in descriptions of the perfect courtier—his need to bear arms.

LANGUAGE AND LITERARY THEORY

Because of faculty research in the history of language and due to the influence of a large number of bilingual students on campus, the Library has acquired significant books on how national languages and literatures originated and developed. In the area of Italian Renaissance studies, interest in questions of language and literary theory is reflected in a number of books having to do with two separate but related discussions or debates.

These debates, one primarily linguistic and the other primarily literary, raged among Italy's Renaissance literati.

The first intellectual controversy centered on the *questione della lingua*, or the question of which dialect or combination of dialects should constitute the Italian language. Books on exhibit which relate to this subject include, but are not limited to, the following: Pietro Bembo's *Prose della volgar lingua* (1525), Dante's *De la volgare eloquenza* (written two centuries earlier but first published in 1529), G. G. Trissino's *Castellano* (1529) and *Poetica* (1529), Carlo Lenzoni's *In difesa della lingua fiorentina* (1556/1557), Annibale Caro's *Apologia* (1558), and Benedetto Varchi's *L'Hercolano* (1570).

The second important debate was the sixteenth-century feud over the proper style and length of an epic poem. Torquato Tasso's *Apologia* (1585), a defense of his *Gerusalemme liberata*, is bound with many of the key texts on this issue. These include Francesco Patrizi's and Horatio Ariosto's separate defenses of Lodovico Ariosto as well as Camillo Pellegrino's attack against Ariosto and the Accademia della Crusca's response to Pellegrino. Leonardo Salviati's *Dello Infarinato* (1585) and Tasso's *Discorsi dell'arte poetica* (1587) are likewise crucial documents in this debate. Examples of Italian Renaissance epics on exhibit are G. G. Trissino's *Italia liberata dai Goti* (1547/1548), Vincenzo Brusantini's *Angelica innamorata* (1550), Lodovico Dolce's *Il Palmerino* (1561), Mario Teluccini's *Artemidoro* (1566), and Bernardo Tasso's *L'Amadigi* (third edition, 1583). Few, if any, modern editions exist for these works.

THEATRE

Playwrights have long made use of the theatre to mirror society, and many dramatists have viewed the stage as a vehicle for social commentary. Certainly the role of the theatre in Italian Renaissance court life is an especially rich subject for research, and the past few years have witnessed international conferences on the subject as well as the translation and reprinting of numerous Italian plays that had not been published since the sixteenth century. Several plays, therefore, have been selected for exhibition. Comedies on exhibit include P. F. Mantovano's *Formicone* (1530), Agostino Ricchi da Lucca's *I tre tiranni* (1533), Lodovico Dolce's *Fabritia* (1549), and Agnolo Firenzuola's *La trinutia* (1549). Tragedies include Dolce's *Didone* (1547) and *Giocasta* (1549) and Tasso's *Torrismondo* (1587).

As noted earlier, many of the books on display can be classified according to more than one subject. Even those pertaining strictly to the field of literature can be viewed and contrasted in a plethora of ways, and

not just as poetry or prose, lyrics or epics, tragedies or comedies. Other considerations might be whether a work presents the viewpoint of a woman or of a man, whether a work is imitative or innovative, whether it is representative or atypical of the author's other works, and why it is considered a classic or a minor work of Italian literature. A serious attempt has been made to include examples of many classes of works, for an exhibition of only one class could never give a true portrait of the diverse richness that was the Italian Renaissance.⁷



FORMICONE.

NOTES

¹John L. Lievsay, *The Elizabethan Image of Italy* (Ithaca, NY: Cornell University Press for The Folger Shakespeare Library, 1964), 1.

²Nearly 2,000,000 volumes, not including approximately 700,000 works in microformat (e.g., microfilm and microfiche), are housed in the Lee Library. About 10 percent of the printed volumes, or roughly 200,000 items, form BYU's Special Collections. It was from this group that the 100 Italian items on display were selected.

³Cf. *Census of Aldines in California*, comp. Susan V. Lenkey (Palo Alto, CA: Stanford University Libraries, 1974), 3. Of the 153 printed by Aldo the Elder, the California census accounts for 97; of the 593 by Paolo, 226; of the 179 by Aldo the Younger, 44; or a total of 367 of an estimated 925. Using a broader definition of Aldines—which would include, for example, forgeries and undated works—Lenkey cites a much higher overall total of Aldines in existence: 1243.

For an introduction to the Aldine family of printers, see Martin Lowry, *The World of Aldus Manutius: Business and Scholarship in Renaissance Venice* (Ithaca, NY: Cornell University Press, 1979), and Francesco Barberi, *Paolo Manuzio e la stampperia del popolo romano (1561-1570) con documenti inediti* (Rome: Gela Reprints, 1985).

⁴To understand the importance of Mr. Di Veroli's collection, see the auction catalogue *Rare Italian Literature of the XV-XIX Centuries . . . Collected by the Late Giorgio Di Veroli* (New York: Parke-Bernet Galleries, 1956).

⁵The story of Marco Heidner's collection is told in David Magee's *Infinite Riches: The Adventures of a Rare Book Dealer* (New York: Paul S. Eriksson, 1973), 177-80.

⁶See the catalogue for *The Estelle Doheny Collection . . . Part I, Fifteenth-Century Books including The Gutenberg Bible* (New York: Christie, Manson & Woods International, 1987).

⁷The present exhibition catalogue supports the efforts of BYU's Medieval and Renaissance Studies (MARS) group (Madison U. Sowell, Executive Coordinator) to make use of the items housed in the Lee Library's Special Collections. The Statement of Purpose for MARS reads in part as follows: MARS is "committed to the use, study, and publication of the unique collection of manuscripts, incunabula, and early printed books in the Special Collections of the Harold B. Lee Library at Brigham Young University" (*MARS Newsletter*, Vol. 1, No. 1 [Fall 1985], n.p.).

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ORDER OF INFORMATION

The 100 items on exhibit are divided into Incunabula and Sixteenth-Century Books and are presented in chronological order. When more than one item appears for a particular year and the exact publication sequence is unknown, the works for that year are usually listed in alphabetical order according to author. Information for each item includes the following:

date of publication, with two dates given when the title page and the colophon disagree and the disagreement does not appear to be the result of a typographical error;

author's name, given in its Italian (rather than Latin or English) version except for Euclid and Bernard;

exhibition number;

quasi-facsimile transcription of title page, if present in the exhibited work, *with a virgule / to indicate the end of a line and with the misspellings, punctuation, and spacing peculiarities which occur in the original*; when the title page is missing, the title is given in brackets;

quasi-facsimile transcription of the colophon, if present in the exhibited work and in brackets when a colophon exists but is missing from the work on exhibit;

measurements of the book's cover, with height given before width and centimeters before inches;

number of leaves or pages, with brackets to indicate when the leaves or pages are unnumbered and without counting blank leaves except when they appear between printed pages;

brief life of the author, description of the work on display, and notation of any related work(s) on exhibit or of any work(s) with which an item is bound;

provenance, if known;

references.



CON GRATIA ET PRIVILEGIO.

INCUNABULA

1478

Francesco Petrarca

1. [Trionfi]

COLOPHON: Finesse il commento deli triumphi del Petrarcha
composto per il prestantissi- / mo ph[ilosof]o chiamato messer Bernardo da
Sena impresso nella inclita citta / da Venexia per Theodor de Reynsburch
et Reynaldum de Nouima- / gio compagni.nelli anni del signore .
M.cccc.lxxvij. adi. vi. del mese / de Febraro.

32.5 x 21.5 cm. (12 13/16 x 8 7/16 in.); [196] leaves.

Petrarca (1304–1374), Italy's most renowned poet after Dante, perfected the Italian sonnet and profoundly influenced the writing of love lyrics in the West for centuries after his death. Born in Arezzo, he lived for many years in France, traveled throughout Italy, and in 1341 was crowned poet laureate in Rome. He is also regarded as the “father of Humanism” because of the abundance and quality of his Latin writings, the diligence with which he recovered classical texts, and his insistence that ancient writings be studied in historical context and without medieval accretions. Petrarca ardently desired to be remembered for his Latin epic *Africa*, which he never completed, and for his other Latin treatises and letters. Notwithstanding his desire, literary immortality in fact came through the odes and sonnets of his *Canzoniere* (*Lyric Poems*), the common name for his collection of 366 vernacular poems.

The *Trionfi* (*Triumphs*), a six-part allegory, is written, like Dante's *Commedia*, in terza rima. Each part depicts a successive triumph: first, the Triumph of Love; second, of Chastity; third, of Death; fourth, of Fame; fifth, of Time; and finally, of Eternity. While the *Trionfi* (first published in 1470) was not as successful as Petrarca's lyric poems, the work's allegorical tableaux nevertheless inspired countless Renaissance artists and artisans. BYU's copy of the *Trionfi* dates from 6 February 1478 and was published in Venice by Theodor of Reynsburch and Renaldus of Nijmegen. The text is broken up and surrounded by the first edition of the commentary, 51 lines per page, of Bernardo Lapini da Montalcino (also known as Bernardo Illicino or Bernardo Lapini da Siena).

With the *Trionfi* is bound Petrarca's collection of sonnets and odes (Item 2). For other books by or about Petrarca on exhibit, see Items 13, 33, and 38.

REFERENCES: BMC 5, 254 (IB 20636); Brunet 4, 540; Goff P-381 (1); Graesse 5, 223; Hain 12767 (2); Proctor 4429.

Oi chascoltate . Quantunque il presente sonetto fusse da **Messere**
Francesco Petrarca in questa legiadra et suauissima opia in luogbo
di pafatione collocato non fu perdo il pismo che lui faceste : ma lultimo
di tutti : chome per la sentenza dello chiaramente comprender si puote .

Il che principallymente mi par lui hauer facto per poter in qualche parte rimediare
all'infamia: nela quale pefio l'infensato vulgo era con varie calunnie incosfo : per
lopinione de l'amata **Madonna Laura**: di cui nel proximio hauemo diſfamente
parlato. E quantunque non tocmodi quel fare alchuna flama: da qual o per igno-
rança o per hypocrefia fiamoin
degnamente blasmati: perho che

Sonetto primo.
Oi chascoltate in rime
sparse il suono
Diquei sospiri ondio
nutrual core
In sul mio primo gio
uenil errore:
Quandera in parte al-
tribuo da q̄li chisono.
Del vario stile in chio plango e ragiono
fra le vane speranze: el van colore
Que sia chi per pioua intenda amore
Spero trouar pleta non che perdono
Da ben vegio hor si come al popol tutto
Saoula voi gran tempo: onde fuent
Di me medesimo mcco mi vergogno
Et del mio vane ggilar vergogna e il fructo:
El pentirsi: el cognoscere chiaramente
Che quanto piace al modo e breue sogno.

Icchisuperabel forza d'amore: il quale se vogliono dire liuero quantunque bastimare
legiermente si puote: pur di suoi occulti et infidoli colpi al tutto difendersi nifuno
altro pare potere se non morti et gl'infensati. Et perbo non dubita affermare che lui
spera non solo trouare perdonanza: ma anchora compassione apreso di quel tutti
che haueranno per vera experiença sentite le foscie et fiammegianti frege d'amore
Et per mostrare se essere a l'usto libero da quello arciere da cui strali era già molti e
molti anni stato con amori si incendi vulnerato. Sogliuine ellere allui di cio final-
mente tre cose. Prima la vergogna che ha de la infamia in che per tal suo amore
era incosfo. Dopo il pentimento de hauere commesso tale errore. Et vltimamente
il cognoscere chiaro che tutti i mondanii piaceri pocho durano et sono vani. Ende
diçando le sue dulcissime rime così quasi allittera exponendo ditromo. Voi qualu
che visitate: che ascoltate in rime sparse: attiattendete et oditene le mie rime de so-
netti et casoni sparse et disseminate tra docti et indoci. Illauno. trifoneuli co-
ceti et ceteri. di quel sospiri ondio notrui il core. Vero che cendo el cuore a passio-
nato per lo intollerabile impeto d'amore: se col sospirare aliquanto non se fosciesse le-
giermente potrebbe spirare: due per lo sospirare se coserua. In sul mio primo gio-
uenil errore. In quanto igionani si per lo sfrrenato calore de lo abundantissimo san-
gue: si anchora perche non hanno in q̄lla eta integra perfezione del intellecto: le-
giernete se Educano ad errare: eendo lo errore nifuna altra cosa che yna approniatio-

1478

Francesco Petrarca

2. [Sonetti e canzoni]

COLOPHON: Finisse il commento deli sonetti et cançone del Petrarcha / composto per el prestantissimo oratore et poeta messer Fran- / cesco Philelpho: Impresso nella inclita citta da Uenexia: / per Theodorum de Reynsburch et Reynaldum de nouima- / gio Todeschi et compagni. nelli anni del signore.M.cccc. / lxxvij.adi.xxx. marçò .

32.5 x 21.5 cm. (12 13/16 x 8 7/16 in.); [89] leaves.

For a brief life of Petrarca, see Item 1. For other books by or about Petrarca on exhibit, see Items 13, 33, and 38.

Most of the 366 Italian lyrics in this collection treat the poet's unreciprocated love for Laura, whom he claims first to have seen on 6 April 1327 in a church in Avignon. In the love poems Petrarca, who was profoundly influenced by Augustine's confessional writings, continually vacillates between the desire for Laura (and earthly fame) and the wish to focus on God (and an eternal reward). In other lyrics Petrarca reflects on such varied topics as politics, ecclesiastical corruption, and friendship. This copy of the *Sonetti e canzoni* dates from 30 March 1478. The text is surrounded by the second edition of the commentary, 50 lines per page, of the Humanist teacher Francesco Filelfo (1398–1481).

REFERENCES: BMC 5, 254 (IB 20637); Brunet 4, 541 ("Il est difficile de trouver ces deux parties [*Trionfi* et *Sonetti*] réunies"); Goff P-381 (II); Graesse 5, 223; Hain 12767 (1); Proctor 4430.

1487

Dante Alighieri

3. [La commedia]

COLOPHON: [printer's device] / FINE DEL COMENTO DI CHRISTOPHORO LAN / DINO FIORENTINO SOPRA LA COMEDIA / DI DANTHE POETA EXCELLENTISSI / MO.ET IMPRESSO IN BRESSA PER / BONINVM DE BONINIS DI RA / GVXI A DI VLTIMO DI / MAZO .M.CCCC.LXXXVII.

35 x 24 cm. (13 3/4 x 9 7/16 in.); [310] leaves.

Dante (1265–1321), the most celebrated Italian poet, was born in Florence into a family of Guelphs, political rivals of the more aristocratic Ghibellines. He rose to become one of the priors of the city in 1300. In 1301 he journeyed to Rome as a Florentine delegate to confer with Pope Boniface VIII. While absent from home, Dante was exiled by the Black Guelphs, his political opponents. In the remaining two decades of his life he traveled widely in Italy, living for a period of time with the Della Scala family in Verona and later moving to Ravenna where he died. He composed the foremost masterpiece of Italian literature and the greatest epic of the Middle Ages, known in English as *The Divine Comedy*.

The *Commedia*, an allegory in terza rima, consists of 100 cantos divided into three parts. In the poem Dante the Pilgrim journeys to God by way of the earth's center (the bottom of Hell), a mountain island in the lower hemisphere (the Mount of Purgatory), and the heavenly planets (or spheres of Paradise). Dante called his poem a "comedy" because it begins on a low or unhappy note (with the protagonist lost in the dark wood of sin) and ends on a high or happy note (with the pilgrim's contemplation of the Godhead). An editor added "divine" to the title long after Dante's death, and the epithet has remained because of the work's lofty subject matter and the esteem with which readers regard the poem.

BYU's copy of the *Comedy*—with the printed commentary of Humanist poet Cristoforo Landino (1424–1498) as well as contemporary marginal notes—has three large illuminated letters with miniatures in red, blue, green, pink, and gold as follows: Initial N (first letter of the *Inferno*) representing the meeting of Dante and Virgil; Initial P (first letter of *Purgatorio*) showing Dante seated in a ship under a sail; Initial L (first letter of *Paradiso*) showing Dante before God the Father in Paradise. The eleventh edition of the *Commedia*, the third edition of Landino's commentary, and the second illustrated edition, this is the first edition of Dante's poem illustrated with woodcuts, 68 by two hands. (The Florentine edition of 1481 has engraved illustrations.) The woodcuts, which became the model for later Venetian editions, are colored by a contemporary hand. They illustrate each canto of the poem as far as the beginning of the *Paradiso*.

For other books by or about Dante on exhibit, see Items 14, 24, 40, 78, and 86.

PROVENANCE: An Italian noble family, probably Bartholini–Baldelli (painted arms on bottom of the first page of text); Marco Heidner Collection.

REFERENCES: BMC 7, 971 (IB 31103); Brunet 2, 500; Goff D-31; Graesse 2, 328; GW 7968; Hain 5948; Proctor 6973.

Anonymous (Fourteenth Century)

4. [paragraph mark] *Fiorecti di Sancto Francesco*

COLOPHON: Impresso infirenze a di 26 di maggio 1489

20.7 x 14.2 cm. (8 3/16 x 5 5/8 in.); [124] leaves.

Francesco d'Assisi (1182–1226), the famed friar and preacher who founded the Franciscan order, is, along with Caterina da Siena, the principal patron saint of Italy. He consecrated himself to poverty and religion in 1206. His charity, devotion to poverty, and dynamic leadership inspired thousands of disciples and have made him one of the most venerated religious figures of all times. Francesco considered all nature to mirror God and delighted in preaching and writing about God's creations. He preached in Latin and in his own Umbrian dialect. Even though the largest part of his writings is in Latin, he was one of the first to write in the vulgar tongue and to appreciate and extol literary and musical texts not written in Latin. He retired as a hermit to Monte Alverno, where in 1224, according to legend, he received the *stigmata*, or wounds of Christ, on his body. In 1228, only two years after his death, he was canonized by Pope Gregory IX.

The *Fioretti* (the modern spelling for “little flowers”) is an anonymous, late fourteenth-century Italian translation of the *Floretum*, an anonymous Latin work dating from the beginning of the fourteenth century and containing stories about Francesco's life. The Latin work is sometimes ascribed to Ugolino da Montegiorgio. In 53 chapters, the *Fioretti* details miraculous events, including such episodes as the conversion of a rabbit, the preaching to the birds, and the taming of Gubbio's wolf. Although full of legends, the *Fioretti* sheds light on the Franciscan spirit of self-denial, love, and spiritual happiness; it also shows what Francesco symbolized to his contemporaries and the generation that followed.

REFERENCES: Goff F-286 (suggests Bartolommeo di Libri as printer of the 26 May 1489 edition) and Hain 7327 (records “*Fioreti*” in place of “*Fiorecti*”). Cf. Brunet 2, 1265; Gamba 451; and Graesse 2, 583. (All three cite the existence of a 1489 Florentine edition in the Biblioteca dell'Accademia della Crusca.)

Circa 1490

Girolamo Savonarola

5. [paragraph mark] *La expositione del pater noster Compo / sta per frate Girolamo da ferrara.* / [woodcut of Jesus praying in the Garden of Gethsemane]

NO COLOPHON.

20.4 x 13.8 cm. (8 1/16 x 5 7/16 in.); [24] leaves.

The reformer Savonarola (1452–1498) joined the Dominican order at age 17 and received a thorough education in theology and biblical studies. In 1490 he was called by Lorenzo de' Medici to Florence as the prior of San Marco, a church traditionally associated with the Medici. Although head of a church under Medici patronage, Savonarola did not hesitate to attack his patrons on moral grounds. The corruption of secular life, the licentiousness of the ruling class, and the worldliness of the clergy were severely denounced in many of his sermons. In 1494 Savonarola drove Piero de' Medici from power, after which Savonarola temporarily ruled as dictator in Florence while calling for the establishment of an ideal Christian state. After being denounced by Pope Alexander VI, Savonarola eventually lost hold on the Florentine republic. Excommunicated in 1497, he openly rebelled against the pope, for which he was imprisoned, tried for sedition and heresy, tortured, hanged, and burned. His writings include collections of sermons and letters, theological writings, moral essays, some poetry, and a treatise on the Florentine government. His numerous sermons were most frequently based upon Old Testament texts.

La expositione del pater noster is an Italian translation of Savonarola's Latin writings on the Lord's Prayer. Savonarola approaches his subject from two perspectives, one of personal worship (meditation and reading) and one of public worship (celebrating the mass and other clerical duties). BYU's copy comes from a well-documented but undated edition. Goff suggests a printing date of about 1490 by the Florentine publisher Bartolommeo di Libri.

For another work by Savonarola on exhibit, see Item 10.

PROVENANCE: Bookplate of W. R. H. Jeudwine.

REFERENCES: BMC 6, 659 (IA 27555); Brunet 5, 160; Goff S-199; Hain 14445.

Domenico Cavalca

6. [Tractato de la patientia]

COLOPHON: Impressa in Venexia per Chrystoforo de Pensis de Mandello. / Nello anno de la natuitta del nostro signore mesere Iesu Chrysto. / M.CCCCXCHIII. Adi.xxv.de Zugno. / Finis.Laus Onipotenti Deo.

21.5 x 16.5 cm. (8 7/8 x 6 1/2 in.); [64] leaves.

Born at Vico Pisano, Domenico Cavalca (c. 1270–1342) became a prominent Dominican monk. Deeply concerned with the moral education of women, he founded, in 1342, Santa Marta, a sanctuary at Pisa for redeemed prostitutes. Cavalca translated several Latin works into a vivid vernacular. An ascetic writer, he wrote on the lives of saints and composed some poetry. He is occasionally cited as the “father of Italian prose.”

The displayed treatise on patience was a popular vernacular work on the evils of anger and the benefits of bearing trials without complaint. The first complete edition in four books appeared in Florence in 1490. Books I and IV were omitted from all other fifteenth-century editions, including those of Milan, 1480; Venice, 1488; and BYU’s 1494 Venetian edition.

PROVENANCE: Bookplate of Giorgio Di Veroli; Marco Heidner Collection.

REFERENCES: BMC 5, 469 (IA 23469); Goff C-335; GW 6405; Hain 4802; Proctor 5229A. Cf. Gamba, p. 97 (who says Cavalca may be “il primo cui debbasi il perfezionamento della prosa italiana”).

Bernard of Clairvaux

7. [Modo del ben vivere]

COLOPHON: IMPRESSO / In Firenze con somma diligentia per Ser Lo / renzo Morgiani & Giouanni di Ma / ganza- ad instantia di Ser Piero Pa / cini da Pescia. Adi xxvii di gennaio / M.CCCCLXXXV. / [printer’s devices]

20.4 x 14.2 cm. (8 1/16 x 5 9/16 in.); [4] prelim. leaves, 120 leaves.

Bernard of Clairvaux (1091–1153), one of the most famous mystics of the Middle Ages, founded and served as the first abbot of the Cistercian monastery of Clairvaux. He was a bitter opponent of the rationalist philosophy of Peter Abelard. In 1146 he called Christian France to the Second Crusade, which was started in 1147 and ended in failure. For most of his life, Bernard was plagued with poor health; but as his health worsened, his spirituality increased. Eventually he retired to a hut near the Clairvaux monastery. There he produced his first writings, which are characterized by repeated citations of the Church Fathers and many allusions to the Bible. His letters and sermons reveal a deep quest to combine a mystical life of absorption in God with a friendship for those in misery. He wrote about the fundamentals of Christian life, namely the contemplation and imitation of Christ. His writings consist mostly of epistles, sermons, and theological treatises. Bernard was canonized by Pope Alexander III in 1173.

BYU's copy of the *Modo del ben vivere* is a Tuscan translation of Bernard's Latin sermons, *Modus bene vivendi*. The sermons treat such matters as the manner of living a virtuous and pious life. Leaf 1r contains a woodcut showing nuns receiving a book from the saint; woodcut initials appear throughout the work. The colophon indicates that the book was printed in Florence on 27 January 1495 by Piero Pacini da Pescia.

PROVENANCE: Bookplate of Robert Walsingham Martin; Marco Heidner Collection.

REFERENCES: BMC 6, 683 (IA 27810); Brunet 1, 798; Goff B-418; GW 4053; Proctor 6359. Cf. Hain 2898.

1495

Gaspare Visconti

8. . *DE PAVLO E DARIA AMANTI.*

COLOPHON: Impresso per magistro Philippo Mantega / tio dicto el Cassano in la Excellentissima / Citade de Milano nel Anno. Mccclxxx / xy.a di primo de Aprile.

19 x 13.5 cm. (7 1/2 x 5 5/16 in.); [112] leaves.

Gaspare Visconti (1461–1499) married Cecilia Simonetta, daughter of the celebrated man of politics Cicco Simonetta (1410–1480), and soon became one of the most brilliant members of the court of Ludovico Sforza, "il Moro" (1451–1508). As Duke Ludovico's counselor, he was sent on many missions. In 1488 he was one of the emissaries sent to Naples to receive Isabella of Aragon, promised wife of Gian Galeazzo Sforza, and in 1493 he accompanied Bianca Maria Sforza to Germany to marry the Emperor Maximilian. That same year he published his

Rhytmi, a collection of 243 sonnets, 2 sestinas, and a poem of 50 octaves. These poems generally typify fifteenth-century court lyrics in their imitation of Petrarchan conceits, word plays, and love themes. At Visconti's death, he left many unpublished manuscripts that contain a variety of poems, including not only love lyrics but also poems of a political, moral, satirical, and humorous nature.

De Paulo e Daria amanti, a romance written in octaves and divided into eight cantos, narrates the story of two lovers who are forced apart. Daria dies, and Paulo loses his mind. In the end they are reunited, as she comes back to life and he regains his sanity. Enea Silvio Piccolomini's *De duobus amantibus* undoubtedly influenced this romance, which is dedicated to Ludovico il Moro and which frequently mentions him and other contemporaries in the course of the narrative. The poem begins, for example, with praise for the architect Donato Bramante (1444–1514), who served in Duke Ludovico's court. Visconti describes how Bramante, during the excavations for the Cloisters of Sant'Ambrogio, discovered the grave of the lovers Paulo and Daria, whose story Visconti proceeds to tell. In an epistle to the reader, Giovanni Stefano Vicomercato, canon of Pavia, mentions that 1000 copies of the work were printed. The book was obviously much read at the time, as out of this large printing only a mere handful survive today. In the United States, Goff records copies only at the Folger Shakespeare Library, Library of Congress, and Pierpont Morgan Library. (BYU's copy is not recorded.) There appears to be no modern edition of the work.

PROVENANCE: Unidentified armorial bookplate.

REFERENCES: BMC 6, 787 (IA 26841); Brunet 5, 1152; Goff V-266; Hain 16077; Proctor 6060.

1495

Pietro de' Crescenzi

9. PIERO CRESCENTIO / DE AGRICVLTVRA. / [woodcut illustration]

COLOPHON: Impressum Venetiis Die ultimo men / sis Mai. anno. MCCCCLXXXV

22.6 x 16.3 cm. (8 15/16 x 6 7/16 in.); [180] leaves.

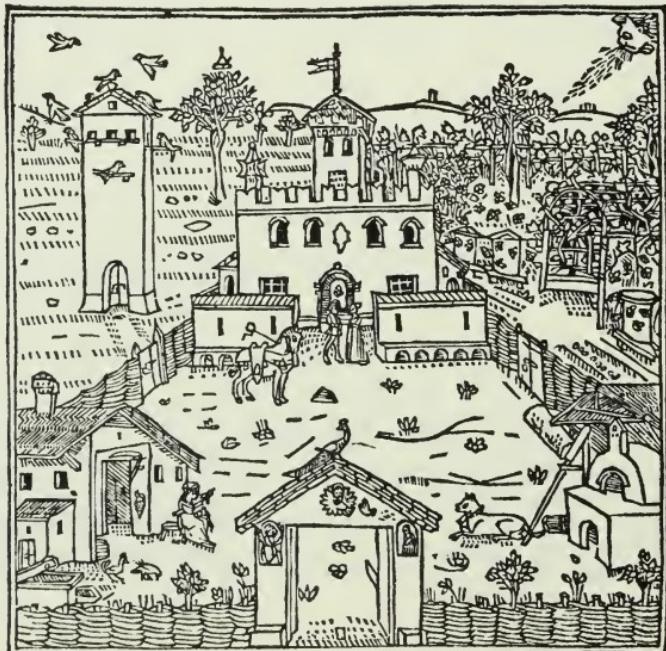
Pietro de' Crescenzi (c. 1230–c. 1316) was a jurist who also wrote on farming. From 1269 to 1299 he pursued his career as a lawyer. Then he returned to Bologna, his native city, where he began his most famous work, *Liber ruralium commodorum*, translated into Italian as *De agricultura*. The Latin text, published in 1471, was the first printed book devoted to agriculture.

This treatise, based on ancient sources and on Crescenzi's own experience, became well known throughout Europe and was also translated into German, French, and English. The encyclopedic work discusses a wide range of subjects, including the drainage and irrigation of land, the planting of crops, the supervision of apiaries, the training of falcons, the use of mousetraps, and the management of domestic animals (from how to cure equestrian diseases to how to castrate calves quickly and efficiently). The Italian translation, by an unknown Tuscan, is divided into 12 parts and constitutes a rich source for Tuscan agricultural terms. BYU's copy, which has a distinguished provenance, is the third Italian edition and the first Italian illustrated edition. The fine title-cut and some woodcuts were designed for this edition, but other blocks were previously used and have various origins. Quire b is inserted from another copy.

For another work on agriculture on exhibit, see Item 46.

PROVENANCE: Flam[ini]o Scacchi (sixteenth-century inscription on title page and on verso of final leaf); unidentified twentieth-century owner (red stamp after colophon); Countess Doheny Collection.

REFERENCES: Goff C-975 and GW 7828. Cf. BMC 5, 486 (IA 22771); Hain 5839; and Proctor 5002. N.B. The date is misprinted (MCCCCV or MLCCCCV *pro* 1495) in the latter three referenced copies but not in BYU's, where another quire has been substituted.



Woodcut from title page of Crescenzi's *De agricultura* (Item 9).

Girolamo Savonarola

10. [Epistole a diversi]

NO COLOPHON.

19.2 x 13 cm. (7 9/16 x 5 1/8 in.); [40] leaves.

For a brief life of Savonarola, see Item 5.

Epistole a diversi is a collection of Savonarola's epistles to various persons and organizations. The letters expound the divinity of Christ, spiritual living for monks, and the need to comfort persons who have suffered difficulties. The woodcut on 1r of BYU's copy represents a wayfarer kneeling in prayer before a crucifix; the one on 40r, the crucifixion; and the one on 40v, a ladder and cross with inscriptions. The ladder reveals seven virtues or qualities, one per rung, from faith (*fides*) on the bottom rung to persistence (*perseverentia*) on the top. Although there is no colophon, the latest date found in the collection of letters is "In Vigilia Assumptionis . . . Virginis Marie," 1497, appended to a letter to the Dominicans of the Congregation of St. Mark on 32r. All major references support the publication date of 1497 and identify the printer as Florence's Bartolommeo di Libri.

REFERENCES: BMC 6, 651 (IA 27345); Goff S-196; Graesse 6, 281; Hain 14451; Proctor 6218.

Woodcut on leaf 1r of Savonarola's *Epistole a diversi* (Item 10).

Attributed to Francesco Colonna

11. *HYPNEROTOMACHIA POLIPHILI,VBI HV / MANA OMNIA
NON NISISOMNIVM / ESSE DOCET .ATQVE OBITER / PLVRIMA
SCITV SANE / QVAM DIGNA COM / MEMORAT. / *** / ** /
* / CAVTVMEST,NE QVIS IN DOMINIO / ILL.S.V.IMPVNNE HVNCLI
/ BRVM QVEAT / IMPPRIME / RE.*

COLOPHON: Venetiis Mense decembri.M.ID.in aedibus Aldi Manutii, accuratissime.

31.3 x 21.3 cm. (12 5/16 x 8 3/8 in.); [234] leaves.

The Dominican Friar Francesco Colonna (c. 1432–1527), known for his debauchery, is traditionally assigned the authorship of the *Hypnerotomachia Poliphili* (translated early on as *The Strife of Love in a Dreame*), as his name is given in an acrostic formed by the first letters of the chapters: *Poliam frater Franciscus Columna peramauit*. An allegorical work notable for its architectural theory and first published in 1499, the *Hypnerotomachia* is the typographical masterpiece of Aldo Manuzio (1449/1450–1515) and his only illustrated book. The work is beautifully illustrated with 170 rare woodcuts which have been attributed to Giovanni Bellini (c. 1430–1516) by some scholars and to Raffaello Sanzio (1483–1520) by others. The most recent scholarship suggests Benedetto Bordone as the artist (see Item 48).

The *Hypnerotomachia*, written in a macaronic style of Italian and Italianate Latin, discusses art theory and aesthetics in the form of an allegorical love story. In relating the dream journey of the monk Poliphilus to find his beloved Polia, the author presents Humanistic concepts that were developed more fully in the sixteenth-century flowering of the Renaissance: the idea of man's free will, the notion of the supremacy of the intellect, and the dedication to the pursuit of beauty. The work, probably written before 1479, was dedicated to Duke Guidobaldo of Urbino.

For the second edition of the *Hypnerotomachia*, see Item 42.

PROVENANCE: Bradley Collection of the Cosmos Club, Washington, D.C. The bookplate notes that this volume was "Placed on Loan in The Folger Shakespeare Library by the Cosmos Club for wider appreciation and use by literary Scholars."

REFERENCES: BMC 5, 561 (IB 24500); Brunet 4, 778 ("Ouvrage très-singulier"); Goff C-767; Graesse 5, 388; GW 7223; Hain 5501; Proctor 5574; Renouard 21 #5.

SECVNDVS



EL TER TIO cælesti triumpho' seguia cum quattro uertibile rote
di Chrysolitho æthiopico scintule doro flammigante, Traicota per el-
quale la seta del Asello gli maligni dæmonii fuga, Alla leua mano gra-
to, cum tutto quello c'è di sopra di rote e diotto. Daposcia le assule sue in
ambito per el modo compakte sopra narrato, erano di uirente Helitro-
pia Cyprico, cum potere negli lumi cælesti, el suo gestate coela, & il diui-
nare dona, di sanguinee guttule punctulato.

Offeriuia tale historiato in sculpto la tabella dextra. Vno homo di re-
gia maiestate isigne, Oraua in uno sacro templo el diuo simulacro, quel
lo che della formosissima fiola deueua seguire. Sentendo el patre la cie-
zione sua per ella del regno. Et ne per alcuno fusse pregnna, Fece
una munita structura di una excelsa torre, Et in quella cum
soléne custodia la fece inclaustare. Nella qua-
le ella cessabonda assedédo, cum ex-

cessiuo solatio, nel uirgi

neo fino gutte do

ro stillare

ude

uæ.

*

Caterina da Siena

12. EPISTOLE DEVOTISSIME DE / SANCTA CATHARI- / NA DA SIENA. / Sappia ciascuno nele cui mano uerranno queste Epistole:che essendo state / adunate insieme con grandissima diligentia & fatica per spatio di circa uinti / anni per il Venerabile seruo di Dio frate Bartholomeo da Alzano da Berga- / mo del ordine de la obseruantia de li frati Predicatori:& essendo stampate di- / ligentissimamente:& con grande spesa : e stato impetrato da la Illu. / S.de Venetia che in lochi & terre di quella da mo a deci an / ni a niuno altro sia lícito restamparle o uendere o fa- / re uendere stampate Sotto pena como / in lo priuilegio impe- / trato se con- / tene. / * /

COLOPHON: Stampato in la Inclita Cita de Venetia in Casa De Aldo Manutio / Romano a di xv.Septembrio.M.cccc.

31.8 x 22 cm. (12 1/2 x 8 11/16 in.); [10] prelim. leaves, 411 leaves (misnumbered cccxiiii), [1] leaf.

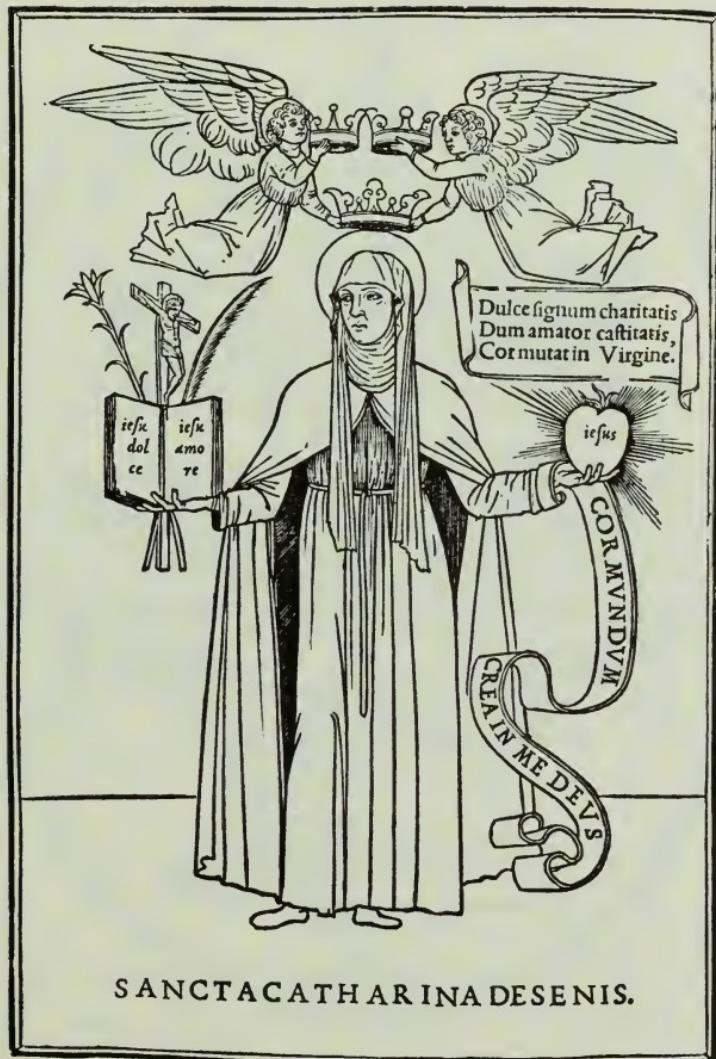
A pious and energetic mystic and ascetic, Caterina da Siena (1347–1380) was one of the great spiritual leaders of her time. Born in Siena as the twenty-third child of a dyer and his wife, Caterina became deeply religious in her youth. By the age of seven she was already renowned for her ecstatic visions and revelations. In 1368 she experienced her famous vision, in which she was mystically married to Christ; this event became a favorite subject in paintings of the early Renaissance. Many miraculous cures were attributed to her. In 1375 she allegedly received the *stigmata*. Two years later she was instrumental in Pope Gregory XI's decision to transfer the papacy from Avignon back to Rome. In 1461 Caterina was canonized. In 1939 Pope Pius XII named her one of Italy's patron saints.

Approximately 400 of Caterina's letters remain. Most of these are copies made by her secretary and disciple Stefano Maconi, to whom she dictated. Her letters have been called "the most dynamic prose" of the Trecento (Wilkins). Written to all classes of people, the letters are classics in Italian literature.

PROVENANCE: Bookplate of Giorgio Di Veroli; Marco Heidner Collection.

REFERENCES: BMC 5, 562 (IB 24504); Brunet 1, 1662; Goff C-281; Graesse 2, 80; GW 6222; Hain 4688; Proctor 5575; Renouard 23 #2 ("très recherché en Italie" and "de la plus grande beauté").

TRANSIIT ADS PONSV MTRIBVS EXORNATA CORONIS



SANCTA CATHARINA DE SENIS.

Leaf 10v of Caterina da Siena's *Epistole* (Item 12).



SIXTEENTH-CENTURY BOOKS

1501

Francesco Petrarca

13. *LE COSE VOLGARI / DI MESSER / FRANCESCO PETRARCHA.*

COLOPHON: Impresso in Vinegia nelle case d'Aldo Romano, / nel anno . MDI . del mese di Luglio, et tolto con / sommissima diligenza dallo scritto di mano me / desima del Poeta hauuto da M. Piero Bembo / Con la concessione della Illustrissima si / gnoria nostra , che per . x . anni / nessuno possa stampare il / Petrarcha sotto le / pene , che in lei / si conten / gono. / *

15.9 x 10.1 cm. (6 1/4 x 4 in.); [192] leaves.

For a brief life of Petrarca, see Item 1. For other books on exhibit by or about Petrarca, see Items 2, 33, and 38.

Aldo Manuzio first used his Italic type for a work in Italian in *Le cose volgari*. "The design of this type was an essential part of the Aldine program for printing scholarly texts in small format to make them convenient for students and available to a larger reading public" (Mortimer). Edited by Pietro Bembo, the 1501 edition is also the first Aldine edition of Petrarca's vernacular poems. In the final four leaves, missing in most copies but found in the BYU copy, Aldo answers critics of the edition. The work also includes the *Sonetti et canzoni*, the *Trionfi*, and an index ("Tavola de sonetti e de' triomphi").

PROVENANCE: Unidentified armorial bookplate ("verit[é] sans peur") and, on title page, an unidentified ownership stamp.

REFERENCES: Adams P-787; Brunet 4, 543, and Supp. 2, 216; Gamba 712 ("Assai raro"); Graesse 5, 224; Mortimer 371; Renouard 28 #5; STC 2, 547.

1502

Dante Alighieri

14. *LE TERZE RIME / DI DANTE.*

COLOPHON: VENETIIS IN AEDIB. ALDI. / ACCVRATISSIME. / MEN. AVG. / M.DII.

15 x 9.8 cm. (5 7/8 x 3 7/8 in.); [244] leaves.

For a brief life of Dante and an outline of his major work, see Item 3. For other books by or about Dante on exhibit, see Items 24, 40, 78, and 86.

This finely crafted work is the first Aldine edition of Dante's *Commedia* and the first edition of Dante in a portable format. It was reprinted by the Aldine press in 1515 and later pirated in Lyon without a date. Aldo used Italic type except for the first letter of every tercet, which is in larger Roman type. Pietro Bembo supplied the manuscript from which Aldo printed this copy of the *Commedia*. Renouard calls for a printer's device, the Aldine anchor, on the verso of the last leaf of some copies, the earlier copies being without. The BYU copy is of the earlier state without the anchor.

PROVENANCE: Bookplate of William Bliss.

REFERENCES: Adams D-83; Brunet 2, 500-501, and Supp. 1, 345; Gamba 385 ("Molto raro"); Graesse 2, 329; Renouard 34 #5; STC 1, 490.

1505

Pietro Bembo

15. *GLIASOLANI DI MESSER / PIETRO BEMBO.*

COLOPHON: I mpressi in Venetia nelle Case d'Aldo Romano nel an- / no . M D V . del mese di Marzo ; Con la concessione / della Illustrissima Signoria nostra ; che per . x . / anni ne luoghi al Venetiano Domino sotto- / posti nessuno altro gli possa impri / mere, o impressi uendere, / sotto le pene , che / in lei si con / tengo- / no . / .

19 x 12 cm. (7 1/2 x 4 3/4 in.); [97] leaves.

Pietro Bembo (1470-1547), born in Venice, was the arbiter of Italian Renaissance literature. A man of letters and an ecclesiastic, Bembo was also secretary to Pope Leo X in 1513 and historiographer of the Venetian Republic in 1529. In 1539 he was made a cardinal. At the court of the Estensi in Ferrara he met Lucrezia Borgia, the bride of Alfonso d'Este. She and Bembo became close friends, and he dedicated *Gli asolani* to her. Bembo sought to perfect Italian as a literary language. He opposed those who wanted the vernacular literary language to include elements from many dialects. He supported Tuscan as the ideal language and proposed, as literary models, Boccaccio for Italian prose and Petrarcha for Italian poetry. Bembo's *Rime* are Italian lyrics that brought renewed attention to the style and manner of Petrarcha's *Canzoniere*. Because of Bembo's fame and many powerful friends, he was considered a prime candidate for the papacy.

BYU's copy of *Gli asolani*, three prose dialogues on Platonic love, is the first edition and contains the often missing dedicatory letter to Lucrezia Borgia,

dated Venice, 1 August 1504. To placate Pope Julius II, the dedicatory letter was removed from most copies because of a conflict between Lucrezia's husband and the pope.

For other works by Bembo on exhibit, see Items 21, 29, and 61.

REFERENCES: Adams B-578; Brunet 1, 766 ("Première édition, rare"), and Supp. 1, 107; Gamba 132 ("Molto rara colla dedicazione"); Graesse 1, 333; Parenti 71 ("Al verso del frontespizio, esemplari rarissimi, recano la dedica a Lucrezia Borgia, duchessa di Ferrara"); Renouard 48 #1; STC 1, 191.

1509

Pietro da Lucca

16. *FVNDAMENTO DELLA VITA CHRISTIANA / CIOE TRACTATO
VTILISSMO DELLA / HVMILITA : NOVAMENTE COMPO- / STO. /*
[woodcut of the Annunciation]

COLOPHON: . . . Et / e in Bologna con ogni / diligentia Impressa
per / mi Ioanne Antonio / de Benedicti cita / dino Bologne / se.
/ [paragraph mark] Sotto el gouerno del Sanctissi / mo Signore: S.nostro
Iulio .II. / Pontifice maximo. Nelli anni del / Signore.M:D.IX.Adi primo
de / Octobrio. / [printer's device]

20.2 x 14.6 cm. (7 15/16 x 5 3/4 in.); [42] leaves.

Pietro da Lucca or Pietro Bernardini (d. 1522) was a Lateran monk who preached and wrote on a number of topics, most of which deal with how to live a Christian life. Among his writings are treatises on the art of meditation on the sufferings of Jesus; a dialogue on dying well; and the *Fundamento della vita christiana*, which treats the basics of Christian living.

In the *Fundamento* Pietro explains, over the course of nine chapters, that humility is necessary for salvation and that clerics, above all, should exemplify humility. He refutes arguments against humility, explains how to obtain it, and outlines its levels. The first edition appeared in 1506.

REFERENCE: NUC 458, 127. Only one copy of the 1509 edition, at Yale University, is cited; the Library of Congress has the first edition of 1506.

DIALOGO DE FORTVNA
DEL MAGNIFICO CA
VAGLIERE ANTO,
NIOPHILEREMO
FREGOSO.



Title page of Fregoso's *Dialogo* (Item 17).

Antonio Fregoso, called Phileremo

17. *DIALOGO DE FORTVNA / DEL MAGNIFICO CA / VAGLIERE ANTO- / NIO PHILEREMO / FREGOSO.* / [woodcut illustration] / [printer's device]

COLOPHON: Impresso in Milano per Augustino de ui / mercato ad instantia de missere Nico / lao de Gorgonzola nel Anno del / M.CCCCC.XIX.adि.xxii. / de Zenaro.

15.2 x 10.7 cm. (6 x 4 1/4 in.); [40] leaves.

Antonio (or Antoniotto or Antonello) Fregoso (1445–after 1532) was the illegitimate son of Spinetta II of the famous Genoese family of Fregoso (or Campofregoso). In 1464 Antonio entered the service of the Sforza family in Milan. There he became, along with Niccolò da Correggio and Gaspare Visconti (see Item 8), one of a celebrated triad of court poets to Ludovico il Moro. After the French captured Ludovico in 1500, Antonio retired to the country, led a solitary life, and called himself Fileremo. His compositions include several sonnets and allegorical poems, and his thematic material has much in common with that of Francesco Colonna (see Items 11 and 42). His verse achieved considerable popularity.

The *Dialogo* is a long allegorical poem written in terza rima and divided into 18 chapters. BYU's copy is the extremely rare first edition and is not recorded in any of the major bibliographical references. The large number of subsequent editions, however, indicates that the dialogue was a popular work in the first half of the sixteenth century.

REFERENCES: Cf. Brunet 2, 1388 (who knows of no edition before 1521); NUC 184, 360 (which lists editions published in 1521, 1523, 1525, 1531, and 1547); STC 1, 672 (which lists a 1521 edition).

Circa 1520

Giovanni Boccaccio

18. OPERA DELL'HVOMO DOTTO ET / Famoso GIOVAN BOCCACCIO da Certal / do , dalla lingua latina nel thosco idioma per Meser NI- / COLO Liburnio nouamente trallatata . Doue per / ordine d'Alpha-
beta si tratta diffusamente dell'i MONTI : SELVE : BOS- / CHI :
FONTI : LA- / GHI : FIVMI:STA / GNI:PALVDI / GOLFI : & /
MARI: / Dell'uniuerso MONDO , Con le nature & tutte l'al / tre cose
memorabili in quelli anticamente fatte , & da / Poeti, Cosmographi, ouer
Historici discritte . Et in fine / per lo sopradetto .M. Nicolo Liburnio poste
sono le / Prouincie di tutto'l Mondo , cioe D'ASIA , EV / ROPA , &
APHIRICA . Et in che modo / molte delle dette furono chiamate da gli
antichi , & in / che guisa hor nominate sono dalli Moderni.

NO COLOPHON.

20.3 x 14.5 cm. (8 x 5 3/4 in.); [2] prelim. leaves, 70 leaves.

Giovanni Boccaccio (1313–1375), the natural child of the merchant Boccaccio di Chellino and an unidentified Tuscan woman, was born in Florence or nearby Certaldo. In his early teens he was sent to Naples to learn the merchant trade and banking and to study canon law. While there he also began seriously to study literature and to try his hand at writing verse. Between 1340 and 1341 he left Naples and returned to Florence. There, in 1348, he witnessed the destructiveness of the bubonic plague. In the three years following that disaster, he created the final form for the *Decameron*, which has as its setting Florence and Tuscany at the time of the 1348 epidemic. Using Florence as his base, Boccaccio traveled throughout Italy until 1361 or 1362 when he retired to the family home in Certaldo, where he died the year after the death of his compatriot and friend Petrarcha.

Delli monti is Niccolò Liburnio's translation of Boccaccio's *De montibus*, an encyclopedic compendium of topography. The work deals with ancient and contemporary mountains, forests, lakes, and so forth. Liburnio's undated translation is dedicated to Benedetto di Martini.

For a brief life of Liburnio, see Item 19. For other works by or about Boccaccio on exhibit, see Items 20 and 87.

REFERENCE: NUC 62, 440.

Niccolò Liburnio

19. *LE VVLGARI ELEGANTIE / DI MESSER NICOLAO / LIBVRNIO.*
/ [printer's device]

COLOPHON: Impresse in Vinegia nelle Case d'Aldo Ro- / mano &
d'Andrea Asolano suo / suocero nel anno M. D. / XXI. del Mese
di / Giugno.

15.1 x 9.3 cm. (5 15/16 x 3 11/16 in.); [1] prelim. leaf, 63 leaves (misnumbered).

Liburnio (1474–1557) was born and died in Venice. A priest who wrote several short works, he held that he began the serious study of grammar theory with his book *Le vulgari elegantie*. He fought against the orthographic reform of G. G. Trissino and translated *De montibus* and other works by Giovanni Boccaccio. In *Le tre fontane dischiuse ai cultori della toscana eloquenza*, Liburnio mixed grammatical, lexicographic, and rhetorical observations on the three great thirteenth-century writers: Dante, Petrarca, and Boccaccio.

Le vulgari elegantie is a writer's handbook designed to increase the elegance of writing in the vernacular. It provides tables of words and elegant phrases and adjectives but is mostly counsel to the inexperienced or beginning writer. Parenti cites 1521 as the date of the first edition.

For other books written or translated by Liburnio on exhibit, see Items 18 and 45.

REFERENCES: Adams L-656; Brunet 3, 1068; Gamba 1477 (cites Zeno who felt that Liburnio was more learned than elegant in his writing); Graesse 4, 202; Parenti 312; Renouard 92 #11 ("rare volume"); STC 2, 248.

Giovanni Boccaccio

20. [*Il Decamerone*]

COLOPHON: [Venice: Case d'Aldo Romano & d'Andrea Asolano,
M. D. XXII.]

18.6 x 12.1 cm. (7 5/16 x 4 3/4 in.); [1] prelim. leaf, 315 leaves (numbered 3–317), [8] leaves.

For a brief life of Boccaccio, see Item 18. For another book on exhibit which relates to Boccaccio, see Item 87.

The greatest work by Boccaccio is his brilliantly framed *Decameron*, a collection of 100 Italian tales told by 10 narrators (seven women and three men) in 10 days of storytelling. The title is Greek for "10 days," and the subjects treated vary from day to day. Two major themes, however, dominate the tales: the power of human love and the force of human intellect. The work has provided source material for many renowned authors, from Marguerite de Navarre to Lope de Vega to Alfred, Lord Tennyson. The Aldine edition of 1522 is known for its textual correctness.

PROVENANCE: Bookplate of Charles Butler of Warren Wood, Hatfield; Ira Nelson Morris (inscription on inside cover); Gualtiero Genoni AV, Semione Ticino Svizzera (inscription dated "febbraio 1918"); T. Slade (notation on frontispiece, dated "London, June 15, 1928").

REFERENCES: Adams B-2146; Brunet I, 998 ("Edition à la fois belle, correcte, rare et recherchée") and Supp. I, 140; Gamba 171 ("Gode tuttavia di grandissima stima quest'edizione"); Graesse 1, 442 ("Edition très recherchée pour son texte correct"); Renouard 95 #5 ("Belle et très précieuse édition, fort correcte").

1525

Pietro Bembo

21. PROSE DI M. PIETRO BEMBO / NELLEQVALI SI RAGIONA
DEL- / LA VOLGAR LINGVA SCRITTE / AL CARDINALE DE MEDICI
CHE / POI E STATO CREATO A SOM- / MO PONTEFICE ET
DETTO PA- / PA CLEMENTE SETTIMO DIVISE / IN TRE LIBRI.

COLOPHON: Impresse in Vinegia per Giouan Tacuino , nel mese di Set- / tembre del M . D . XXV . Con priuilegio di Papa Cle- / mente , et del Senato di questa Citta , et di tutti glialtri Sta / ti et Signori della Italia , nelle cui terre libri si Stampano ; / che niuno per anni.X.possa queste prose imprimere o im- / presse uendere ne loro luoghi sotto le pene , che in essi pri / uilegi si contendono ; se non coloro , a quali dal compositore / loro espressamente sara ordenato che le stampino.

31 x 21.3 cm. (12 3/16 x 8 3/8 in.); [1] prelim. leaf, 93 leaves (misnumbered as I-XCIII).

For a brief life of Bembo, see Item 15. For other books by Bembo on exhibit, see Items 29 and 61.

The *Prose della volgar lingua* figured prominently in most sixteenth-century discussions of the *questione della lingua*, the debate over which dialect(s) should constitute the Italian language. Bembo's book helped establish Petrarchism, or the

imitation of the Petrarchan poetic style, as the dominant force in the composition of love lyrics during the Italian Cinquecento. BYU's copy, containing contemporary manuscript notes throughout, is the first edition of a profoundly influential treatise on the vernacular tongue.

PROVENANCE: Unidentified armorial bookplate ("sola Virtus vera Nobilitas").

REFERENCES: Parenti 72 and STC 1, 193.

1528

Baldassare Castiglione

22. *IL LIBRO DEL CORTEGIANO / DEL CONTE BALDESAR / CASTIGLIONE. / [printer's device] / Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima / Signoria che in questa, ne in niun'altra Citta del suo / dominio si possa imprimere, ne altroue / impresso uendere questo libro / del Cortegiano per.x.anni / sotto le pene in esso / contenute.*

COLOPHON: In Venetia nelle case d'Aldo Romano, & d'Andrea d'Asola suo / Suocero , nell'anno M. D. XXVIII. / del mese d'Aprile.

31.7 x 21 cm. (12 1/2 x 8 1/4 in.); [122] leaves.

Diplomat and writer born near Mantua, Castiglione (1478-1529) was attached to the courts of Milan, Mantua, and, from 1504-1513, Urbino. At Urbino he lived in an atmosphere permeated with the chivalric ideals of honor, valor, and courtesy and dedicated to an appreciation of literature and art. In such an ideal setting his *magnum opus* was conceived. The lords of Urbino gave him several diplomatic assignments. For example, in 1506 he was in England at the court of Henry VII, and the following year he was ambassador to Milan. After his wife's death he became, in 1521, a priest, and, in 1525, a nuncio, or papal ambassador, to Spain.

Castiglione, called "the best knight in the world" by Emperor Charles V, is known especially for his celebrated tribute to court life, *Il libro del cortegiano*. Written in dialogue form and divided into four books, the work discusses the attributes and manners of the perfect courtier, or Renaissance gentleman (Books I and II), the perfect lady of court (Book III), and the relationship between courtier and prince as well as the highest form of love (Book IV). A valuable document on the social, political, and Neo-Platonic theories of the sixteenth century, *Il cortegiano* enjoyed immediate popularity throughout Europe. Through translation into many languages, it became one of the most influential books of the century and a prototype for most Renaissance courtesy books. BYU's copy is the first edition.

IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima
Signoria che in questa, ne in niun'altra Citta del suo
dominio si possa imprimere, ne altroue
impresso uendere questo libro
del Cortegiano per x. anni
fatto le pene in esso
contenute •

Title page of Castiglione's *Il libro del cortegiano* (Item 22).

For other courtesy books on exhibit, see Items 73, 76, and 89.

PROVENANCE: Indiana University (Lilly Library duplicate, released 8 November 1962).

REFERENCES: Adams C-924; Brunet 1, 1628-1629 ("la plus recherchée"); Graesse 2, 65; Parenti 139; Renouard 105 #3 ("Belle et rare édition . . . et très recherchée des Italiens").

1528

Brunetto Latini

23. *IL TESO / RO DI M.BRVNET / to Latino Firentino, precettore / del Diuino Poeta Dante / nel qual si tratta di tut- / te le cose che a mor- / tali se aperten- / gono. / [printer's ornament] / MDXXVIII.*

COLOPHON: Stampato in Vineggia per Gioan Antonio & Fratelli da / Sabbio, ad instanza di Nicolo Garanta & France- / sco da Salo libbrari & compagni. Adi vinti / Mazo. M. D. XXVIII. Regnan- / te il Serenissimo Principe / Andrea Gritti.

16.3 x 11.1 cm. (6 7/16 x 4 3/8 in.); [8] prelim. leaves, 271 leaves.

Brunetto Latini (c. 1220-c. 1290) was a Florentine notary, diplomat, and man of letters. A member of the Guelph party, he became a self-imposed exile in France after the Ghibelline victory in 1260 at the Battle of Montaperti and returned to Florence only after the Guelphs came back to power in 1266. He spent the remainder of his life in Florence, where he influenced the young Dante and was revered as an elder statesman.

Latini composed both of his main works in French. The first, in French, is *Li tresors*, translated into Italian as *Il tesoro* ("the treasure"). It is an encyclopedic treatment of world and natural history (Part 1), Aristotle's *Ethics* (Part 2), and rhetoric and politics (Part 3). The second work, written in Italian, is *Il tesoretto* ("the little treasure"), an incomplete allegorical poem based on the *Roman de la rose*. On exhibit is the second Italian edition of the *Tesoro*, Brunetto's encyclopedia. The title is within an architectonic border. Gamba states that this edition, according to some, contains fewer errors than the first, published in 1474.

PROVENANCE: Unidentified bookplate (Loeser?).

REFERENCES: Brunet 1, 1294 ("rare"); Gamba 588 ("Raro"); Graesse 1, 553; STC 2,

Dante Alighieri

24. DANTE / DE LA VOLGARE / ELOQUENZIA. / [printer's device] / Giovanni di Boccaccio da Certaldo, ne la vita di Dante. / Appresso già vicino a la sua Morte compose un Libretto in prosa / latina, il quale elji intitulò. De vulgari Eloquentia; E come che per / lo detto libretto apparisca lui havere in animo di distinguerlo, e di / terminarlo in quattro libri, o che piu non ne facesse da la Morte so- / prapreso, o che perduto siano l' altri, piu non ne / appariscono, che i due primi.

COLOPHON: Stampata in Vicenza , per Tolomeo Ianiculo da Bressa, / Nel anno MDXXIX. / Del Mese di Genaro. / Con la Grazia, e Prohibizione come ne l' altre.

28.7 x 18 cm. (11 5/16 x 7 1/16 in.); [26] leaves.

For a brief life of Dante, see Item 3. See also Items 14, 40, 78, and 86 for other books by or about Dante on exhibit.

In Dante's travels throughout Italy, he encountered at least 14 dialects. Supposedly these encounters with various dialects served as the basis for his Latin treatise *De vulgari eloquentia*, in which he sought to establish Italian as a national and literary language. Some Renaissance-era scholars doubted the authenticity of this work because it too conveniently supported the position of G. G. Trissino, the manuscript's purported discoverer, on the Italian-Tuscan controversy. BYU's copy is the first edition of Dante's treatise and was translated into Italian by Trissino. The Latin original was not published until 1577 by Corbinelli in Paris.

Bound with Dante's treatise is Trissino's *Il castellano* (Item 25) and *Poetica* (Item 26).

REFERENCES: Adams D-121; Gamba 1709; Parenti 492; STC 1, 487. Cf. Mortimer 507.

Giovanni Giorgio Trissino

25. DIALOGO DEL TRISSINO / INTITULATO IL CASTELLANO,
 / NEL QUALE SI TRATTA DE / LA LINGUA ITALIANA. / [printer's
 device] / Con Grazia, e Prohibizione del Sommo Pontefice, e del Senato /
Veneto, che nessuno possa stampare questa opera, / sotto la pena, che in
 essa Prohibizione / si contiene.

COLOPHON: [Vicenza: Tolomeo Ianiculo da Bressa, 1529.]

28.7 x 18 cm. (11 5/16 x 7 1/16 in.); [20] leaves.

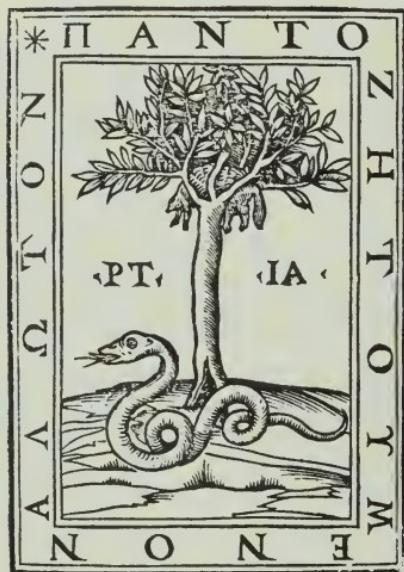
An extremely wealthy scholar, Trissino (1478–1550) was a protégé of Popes Leo X, Clement VII, and Paul III, and served the papacy as a nuncio, or papal ambassador. Trissino proposed the formation of an Italian language by a synthesis of Italian dialects. He was an ardent Neo-Aristotelian, known especially for his *Sofonisba*, a tragedy, and his *Italia liberata dai Goti* (1547–1548), an epic poem. He was the first to use the *verso sciolto* (unrhymed hendecasyllabic verse) in an important way. He spent the final years of his life embittered by angry disputes with his son Giulio, whom he attacked in his epic, disowned, and even accused of heresy. Trissino spent 20 years composing his epic, in which he attempted to create a Homeric poem based on Italian history. The subject is the struggle between the Goths and Byzantines for Italy and exhibits the author's vast learning.

In the *Castellano* (1529) Trissino discusses Dante's *De vulgari eloquentia*, the manuscript which he discovered and introduced to the literary world. He uses Dante's treatise to support his own attempts to eliminate special local elements of various Italian dialects, to select words common to all dialects, and to create an Italian, rather than a Tuscan or other regional language.

Bound with *Il castellano* is Dante's *De vulgari eloquentia* (Item 24) and Trissino's *Poetica* (Item 26). See Items 28 and 50 for two other Trissino books on exhibit.

REFERENCES: Adams T-950; Brunet 5, 951–952; Gamba 1705; Graesse 7, 200; STC 3, 300.

DIALOGO DEL TRISSINO
INTITOLATO IL CASTELLANO,
NEL QUALE SI TRATTA DE
LA LINGUA ITALIANA.



Con Grazia, e Prhibizione del Suummo Pontefice, e del Senato
Veneto, che nessuno possa Stampare questa opera,
sotto la pena, che in essa Prhibizione
si contiene.

Title page of Trissino's *Il castellano* (Item 25).

1529

Giovanni Giorgio Trissino

26. *LA POETICA / DI M. GIOVAN GIORGIO / TRISSINO.*

COLOPHON: Stampata in Vicenza per Tolomeo Ianiculo , / Nel
M D X X I X. / Di Aprile.

28.7 x 18 cm. (11 5/16 x 7 1/16 in.); 68 leaves.

For a brief biography of Trissino, see Item 25. For other books by Trissino on exhibit, see Items 28 and 50.

La poetica, one of the earliest poetical treatises written in Italian, discusses the main issues of vernacular versification, such as choices of language and rhyme. In it Trissino illustrates his theories with citations of Italian poetry. The first four parts were published in 1529 and are contained in BYU's copy; the last two parts were not published until 1563.

Bound with the *Poetica* is Dante's *De vulgari eloquentia* (Item 24) and Trissino's *Il castellano* (Item 25).

REFERENCES: Adams T-955; Brunet 5, 951-952 ("Edition rare"); Gamba 1706; Graesse 7, 200; Parenti 492; STC 3, 301.

1529

Matteo Palmieri

27. *LIBRO DELLA VITA CI- / VILE COMPOSTA DA / MATTHEO
PALMIERI / CITTADINO / FIORENTINO. / [printer's device]*

COLOPHON: In Firenze per li heredi di Philippo / di Giunta
ne l'anno del Signore / M.D.XXIX. alli 5. di / Settembre.

15.6 x 10.3 cm. (6 1/8 x 4 1/16 in.); 121 leaves (misnumbered 125), [2] leaves.

Palmieri (1406-1475) was a politician, writer, and Humanist who was born and died in Florence. A student of the classics and author of various works in Latin, he also actively participated in city government. He is known mostly for two vernacular works, *Della vita civile* and *La città di vita*. *La città di vita*, later condemned as heretical by the Catholic Church, is a terza rima excursion into Elysium in obvious imitation of Dante.

Della vita civile, in dialogue form, is a treatise in four books discussing the topic of how to become a good citizen. In addition to describing citizenship and the state, this work deals with proper management of the family.

REFERENCES: Adams P-118; Brunet 4, 334-335 ("Edition rare"); Gamba 1127; Graesse 5, 115; Renouard LII #108; STC 2, 511.

1529

Giovanni Giorgio Trissino

28. *RIME DEL TRISSINO.*

COLOPHON: S tampata in Vicenza per Tolomeo Ianiculo , / De l'anno M D X X I X. / C on la Prohibizione come ne l'altre.

20.5 x 14 cm. (8 1/16 x 5 1/2 in.); [52] leaves.

For a brief life of Trissino, see Item 25. For other books by Trissino on exhibit, see Items 26 and 50.

These poems, written mostly in Trissino's youth, are divided into four parts. The first is a collection of sonnets and assorted poems generally dealing with love for a person or place; the second is a poem written to Pope Clement VII in which Trissino also praises Cardinal Ridolfi, to whom the preface is written; the third and fourth sections are eclogues. BYU's copy of the *Rime* is the first edition.

Bound with Trissino's *Rime* is Bembo's *Rime* (Item 29).

REFERENCES: Adams T-956; Brunet 5, 952; Gamba 1712 ("Rare"); Graesse 7, 200 ("Imprimé avec ses caract. gréco-romains"); Molinaro 69; Parenti 492; STC 3, 301.



1530

Pietro Bembo

29. *RIME DI M. PIETRO / BEMBO.*

COLOPHON: S tampate in Vinegia per Maestro Giouan Antonio & Fratelli da Sabbio. Nell'anno M.D. / XXX. Con le concessioni de tutti i Principi / de l'Italia che altri stampar non le possa , ne uendere.

20.5 x 14 cm. (8 1/16 x 5 1/2 in.); [52] leaves.

For a brief life of Bembo, see Item 15. For other books by Bembo on exhibit, see Items 21 and 61.

Bembo's collected lyrics, which include sonnets, odes, and *ballate*, are historically significant for the key role they played in the diffusion of Petrarchism in Italy. Petrarcha, largely because of Bembo, became the model for the composition of the Italian Renaissance lyric. Bembo's poems are in large part a practical exposition of the linguistic theories the author elaborated in his poetical treatises. BYU's copy is the first edition of the *Rime*, which was later expanded; the second edition appeared in 1535, and a posthumous edition appeared in 1548. The 1530 edition is printed in *cancelleresca corsiva* or cursive chancery type. This narrow Italic script was first cut as a type in 1500 by Francesco Griffó for Aldo Manuzio, who wanted to save lateral space in his series of pocket edition classics.

Bembo's *Rime* is bound with Trissino's *Rime* (Item 28).

REFERENCES: Graesse 1, 332; Parenti 72; STC 1, 194.

1530

Publio Filippo Mantovano

30. *FORMICONE / COMEDIA DI PVBLIO / Philippo Mantouano , con somma / diligenza corretta,& nuo- / uamente stampata. / MDXXX / [printer's ornament] / [woodcut illustration of Formicone]*

COLOPHON: Stampato in Vinegia per Nicolo / d'Aristotile detto Zoppino. / M. D. X X X.

14.9 x 9.9 cm. (5 7/8 x 3 7/8 in.); 20 leaves.

Filippo Mantovano (fl. first half of the sixteenth century) is forever linked with his play *Formicone*, the first *commedia erudita* (learned comedy) in prose. *Formicone*, based on a tale in Apuleius' *Golden Ass*, is in five acts. The servant

Formicone ("large ant") is instructed by the departing merchant Barbaro to guard his mistress Poliphila. Barbaro warns Formicone that Poliphila must be watched night and day, with every window bolted so that not even a fly can reach her.

In conformance with the model of Roman comedy, *Formicone*'s acts are arranged in the regular order of protasis, epitasis, and catastrophe. In place of lax medieval practices, the play observes the unities of time, action, and place. The action takes place on a street, and the characters are few. The young mistress does not appear on stage. *Formicone* was performed for the first time in November 1503 before the young members of the Mantuan court and Isabella d'Este Gonzaga. The first edition was published without a date in Rome, probably between 1520 and 1525; BYU's copy is the revised second edition.

REFERENCES: Corrigan 73; Herrick, *Comedy*, 65-67. Cf. Clubb 423.

1533

Agostino Ricchi da Lucca

31. *COMEDIA DI AGOSTINO RICCHI / DA LVCCA, INTITOLATA I TRE TIRANNI, / Recitata in Bologna a N. Signore, et a Cesare, / Il giorno de la Commemoratione de la / Corona di sua Maestà.* [printer's ornament] / [printer's device] / *Con Priuilegio Apostolico, et Venitiano. / M. D. XXXIII.*

COLOPHON: Stampata in Vinegia per Bernardino / de Vitali, Adi xiiij di Settembre / del M D XXXIII.

20.3 x 15.5 cm. (8 x 6 1/8 in.); [72] leaves.

Agostino Ricchi (1512-1564) was a medical doctor and a man of letters. He studied medicine at Bologna and Ferrara. In 1552 he became a papal physician to Pope Julius III and maintained his assignment under the papal successors until Pius IV. While Ricchi was a student at Bologna, he was assigned by Pope Clement VII to write a comedy for the celebration of the coronation of Charles V. Thus *I tre tiranni* came into being. It was performed on 4 March 1530 before the pope and the emperor, who made Ricchi a knight as a prize.

Ricchi stated that *I tre tiranni*, a five-act verse play, is an allegorical comedy about human vices (the three tyrants are love, fortune, and money) and that he had no intention of respecting the Aristotelian unities of time and place. It is one of the most significant Italian comedies of the Cinquecento for its inventiveness of language and its wittiness. BYU's copy is the first edition.

REFERENCES: Adams R-484; Brunet 4, 1276; Clubb 726; Corrigan 78; Graesse 6, 108; Herrick 55; STC 3, 21.

Lodovico Ariosto

32. *LE SATIRE / DE M. LODOVICO / ARIOSTO. / [woodcut portrait of Ariosto] / M D XXXV.*

COLOPHON: In Vinegia per Nicolo d' Aristotile detto / Zoppino. M. D. XXXV.

16 x 10.3 cm. (6 5/16 x 4 1/16 in.); [32] leaves.

Born at Reggio Emilia to a noble family, Lodovico Ariosto (1474–1533) gave up the study of law to pursue literature. He wrote lyric poetry, comedies, satires, and the famous romance epic *Orlando furioso*. For a time he worked for Cardinal Ippolito d'Este in carrying out confidential errands. In 1521 he entered the service of the cardinal's brother, Duke Alfonso II, at the Ferrarese court.

Satire includes seven metrical letters. Highly autobiographical, the epistles disclose, *inter alia*, how Ariosto's health and life were endangered as he served as the cardinal's messenger. One satire presents the qualities a man should look for in a wife; another, addressed to Pietro Bembo, concerns itself with the Humanistic education of Ariosto's son. The satires reveal much about Ariosto's own interests. BYU's copy is the second printing of the *Satire* and is based on an undated first edition of the previous (or possibly the same) year. On the title page is a woodcut portrait of Ariosto after a painting by Tiziano Vecellio (Titian, c. 1490–1576).

BYU's copy of Ariosto's *Satire* is bound with Vittoria Colonna's *Rime* (Item 36), Poliziano's *Stanze* (Item 37), and Ariosto's *Rime* (Item 44).

REFERENCES: Brunet 1, 445–446 ("la réimpression d'une édition de 1534 . . . sans lieu d'impression"); Graesse 1, 203 ("Brunet et Gamba . . . se sont trompés, car il n'existe pas d'édition de 1534 et celle de 1535 a été réimprimée de l'édition de 1535 s. l."); STC 1, 93. Cf. Gamba 80 (who cites a 1534 edition without name or place of printer).





Woodcut portrait of Ariosto from the title page of *Le satire* (Item 32).

1538

Francesco Petrarca

33. *IL PETRARCHA / CON L'ESPOSITIONE / D'ALESSANDRO VELLUTELLO / e con piu utili cose in diuersi luoghi di quella / nouissimamente da lui / aggiunte. / [portrait of Petrarca] / CON GRATIA E PRIVILEGIO DE LA ILLVSTRIS- / sima Signoria di Vinegia , che nessuno lo possa imprimere ne / impresso uendere in tutto il suo dominio nel / termino di cinque anni. / [printer's ornament] / M D XXXXVIII*

COLOPHON: . . . Stampate in Vinegia / per Bartolomeo Zanetti Casterzagense , Ad / instantia di Messer Alessandro / Vellutello , e di Messer / Giouanni Giolitto da / Trino: Ne l'anno / del Signore. / [printer's ornament] / MDXXXVIII.

21.3 x 15.5 cm. (8 3/8 x 6 1/8 in.); [10] prelim. leaves, 6 leaves (numbered III-VIII), 152 leaves (numbered 9-160), [44] leaves.

For a brief life of Petrarca, see Item 1. For other works by or about Petrarca on exhibit, see Items 2, 13, and 38. For another commentary by Vellutello, see Item 40.

Both the *Canzoniere* and the *Trionfi* are introduced with a history of the work and include maps and charts to assist the reader with a better geographical understanding of the world in which Petrarcha lived. The text is in Italic type and is surrounded on three sides by the commentary of Alessandro Vellutello. Born in Lucca in the last quarter of the fifteenth century, Vellutello did editorial work for the printer G. A. da Sabbio and studied Provençal poetry so that he could better understand Petrarcha's poetry.

PROVENANCE: Bookplate of a.r.s.

REFERENCES: Adams P-804; Brunet 4, 548 ("belle et correcte"); STC 2, 549.

1539

Vittoria Colonna

34. *RIME DELLA DIVINA VETTORIA COLONNA / MAR-
CHESANA DI PESCA- / RA, DI NVOVO RI- / STAMPATE, /
AGGIVNTOVI LE SVE / STANZE, E CON DI- / LIGENZA COR- /
RETTE. / M D XXXIX.*

NO COLOPHON.

14.6 x 9.9 cm. (5 3/4 x 3 7/8 in.); [47] leaves.

Vittoria Colonna (1492–1547), Marchesa of Pescara and a daughter of one of the oldest, wealthiest, and most powerful families in Italy, was betrothed at age four to Fernando Francisco de Avalos, who was also four at the time. They were married at age 18. Fernando had political and military ambitions and was frequently away on military assignments. In 1515 he left for military duty in Lombardy, and Vittoria never saw him again. After his death in 1525, she wrote many poems for which he was the inspiration. Vittoria knew the leading literary figures of her time and was much admired by Michelangelo, who addressed sonnets to her.

Vittoria's poetry, which is deeply religious, falls into two categories. The first contains sonnets written in memory of her husband, whom she regarded as a saint and whom she longed to join in a world without war. The second and larger group deals with moral and sacred themes. In style, she followed the canons of Pietro Bembo. BYU's *Rime* is the second edition, superseding the first incomplete Parma version of 1538.

For another, more complete edition of Vittoria Colonna's *Rime* on exhibit, see Item 36. For other works by or chiefly about women, see Items 41, 62, 63, and 76.

PROVENANCE: Bookplate of Graham Pollard.

REFERENCES: STC 1, 444. Cf. Brunet 2, 161, and Graesse 2, 227 (both with notes citing a 1539 edition without place of printing or name of printer such as the one on exhibit).

1539

Pier Francesco Giambullari

35. *APPARATO ET FESTE / NELLE NOZE DELLO ILLV- / strissimo Signor Duca di Firenze, & del- / la Duchessa sua Consorte, con le sue / Stanze, Madriali, Comedia, / & Intermedij, in / quelle reci- / tati. / M. D. XXXIX. / [printer's ornament]*

COLOPHON: Impressa in Fiorenza per Benedetto Giunta, / nell'Anno, M. D. XXXIX. / di XXIX d'Agosto.

14.9 x 10.4 cm. (5 7/8 x 4 1/8 in.); 171 pages, [4] blank pages, [1] page.

Born in Florence, Giambullari (1495–1555) was a historian and man of letters who was the first to write a European history in Italian, a work treasured more for its stylistic grace than its historical value. Giambullari also wrote a grammar of Florentine usage as a contribution to the language controversy of his day. As a protégé of Pope Leo X, he was given ecclesiastical benefices and appointed librarian of Florence's Laurentian Library. At an early age he began to compose love lyrics and carnival songs. Later, he wrote commentaries on Dante.

Apparato et feste describes the marriage celebrations of Duke Cosimo de' Medici and Eleonora of Toledo and contains Antonio Landi's five-act prose comedy *Il commodo* as well as *intermedii* by Giambattista Strozzi and *stanze* by Giambattista Gelli. Gamba suggests that this is perhaps the first printed fête book.

PROVENANCE: Sold by the heirs of Cav. Bibl.o Pietro Bettio in May 1847 to A. Tessier.

REFERENCES: Adams G-584; Brunet 2, 1582 ("Livre rare et curieux"); Gamba, p. 723, col. 2 ("Molto raro libro, e forse il primo che ci dia Descrizioni di Apparati e Feste"); Graesse 3, 78; Renouard LIV #129; STC 2, 43.

1540 / 1542

Vittoria Colonna

36. *RIME DELLA DIVA / VETTORIA COLONNA DE / pescara
inclita Marchesana / NOVA MENTE AGGIVNTOVI / XXIII. Soneti
spirituali, & le sue stanze, / & uno triumpho de la croce di Christo
non / piu stampato con la sua tauola. / [illustration of woman con-
templating] / IN VENETIA M D XXXX.*

COLOPHON: STAMPATA IN VENETIA / per Comin de Trino ad
instantia de / Nicolo d'Aristotle,detto Zoppi- / no. Nel anno del
Signor. / M D XLII.

16 x 10.3 cm. (6 5/16 x 4 1/16 in.); 53 leaves, [1] leaf.

For a brief life of Vittoria Colonna, see Item 34. For other works by or
chiefly about women, see Items 41, 62, 63, and 76.

In this 1540 edition (the colophon indicates 1542) there is a woodcut of
the crucifixion on the verso of the title page. The 1540 printing is the third and
most complete edition of Colonna's poems that was published during her lifetime.
The first edition was published at Parma in 1538. Colonna's collection of *Rime*
is bound with Ariosto's *Satire* (Item 32) and *Rime* (Item 44), and Poliziano's
Stanze (Item 37). BYU's copy was once owned by the famous Estienne family of
printers.

PROVENANCE: Title page signatures of R Stephano (Robert Estienne), Henricus Stephanus
des Fosses (Henri Estienne de Fossés), and F[rançois] Ogier, the last dated M. DC XLIII (1643).

REFERENCES: STC 1, 444. Cf. Brunet 2, 161, and Graesse 2, 227.

1541

Angelo Poliziano

37. *STANZE DI MESSER ANGELO / POLITIANO COMINCiate /
PER LA GIOSTRA DEL / MAGNIFICO / GIVLIA- / NO DI PIERO
DE / MEDICI. / [printer's device] / M. D. XLI.*

COLOPHON: IN VINEGIA, NELL'ANNO / M. D. XXXXI. / IN
CASA DE' FIGLIVOLI / DI ALDO.

16 x 10.3 cm. (6 5/16 x 4 1/16 in.); [1] prelim. leaf, 29 leaves, [2] leaves.

RIME DELLA DIVA
VETTORIA COLONNA DE
pescara inclita Marchesana
NOVA MENTE AGGI VNT OVI
XXIIII. Soneti spirituali, & le sue Stanze,
& uno triumpho de la croce di Christo nō
piu stampato con la sua tauola.

Hannibal Stephanus des 7. 1544



Stephano

IN VENETIA M D XXXX.
F. oyier p. DC XLIII.

Title page of Vittoria Colonna's *Rime* (Item 36).

Florentine poet and Humanist, Angelo Poliziano (1454–1494) combined scholarship, classical learning, and poetical genius in a productive life of writing and teaching. The son of an impoverished family, he went to Florence at an early age to study Latin, Greek, and philosophy. Poliziano published Latin letters, edited Catullus, and translated the second through fifth books of the *Iliad* into Latin verse—all before he was 20 years old. Although he lectured and published extensively on Greek and Latin literature, he was above all a talented and prodigious poet. Unlike the work of many of the early Humanists, his works were not mere imitations of form; rather, they reflect his own imagination and genius.

An incomplete poem, *Stanze per la giostra*, was written to commemorate the tournament given in 1475 by Giuliano de' Medici in honor of Simonetta Cattaneo. It begins with Giuliano falling in love with the beautiful Simonetta after Cupid grants him a glimpse of her. When Cupid returns to Cyprus, Poliziano uses the opportunity to describe the palace of Venus. His description of her abode may have provided the subject matter for Botticelli's famous paintings, *Primavera* and *Birth of Venus*. Poliziano never finished the *Stanze per la giostra*, as Giuliano was killed in the Pazzi conspiracy of 1478. Although one of several sixteenth-century editions, BYU's Aldine copy of the *Stanze* is noted for its textual correctness.

Poliziano's *Stanze* is bound with Ariosto's *Satire* (Item 32), Vittoria Colonna's *Rime* (Item 36), and Ariosto's *Rime* (Item 44).

REFERENCES: Adams P-1777; Brunet 4, 782 ("Petit volume rare"); Gamba 762; Graesse 5, 390; Renouard 123 #9 ("édition très correcte et préférable à toutes celles qui avoient jusqu' alors été faites de ces poésies"); STC 1, 52.

1541

Niccolò Franco

38. *IL PETRARCHISTA, / DIALOGO DI M. NI- / COLO FRANCO,*
/ Nel quale si scuoprono nuoui Se- / creti sopra il PETRAR- / CA. E si
danno a legge- / re molte lettere, / CHE IL MEDEMO PETRARCA, /
In lingua THOSCANA scrisse a / diuerte persone. Cose rare, ne /
mai piu date à luce. / [printer's ornament] / CON GRATIA ET PRIVI-
LEGIO. / [Petrarca's portrait] / IN VINEGIA PER GABRIEL / IOLITO
DE FERRARII / M. D. XLI. / [printer's ornament]

COLOPHON: *IL FINE DEL PETRARCHISTA, / Dialogo di M.*
NICOLO FRANCO / BENEVENTANO , Impresso in VINEGIA , per
Gabriel Iolito / de Ferrarij del Mese di / Luio Ne l'anno del / Signore. /
M. D. XLI.

15 x 10 cm. (5 15/16 x 3 15/16 in.); 55 leaves, [1] leaf.

Niccolò Franco (1515–1570) was a poet born at Benevento. He was secretary to Pietro Aretino (1492–1556), the satirist and playwright with whom Franco later quarrelled. His scurrilous *Rime contro l'Aretino* and his *Priapea* were widely circulated. Franco was excommunicated because of the latter work. Later, under Pope Pius V, because of bitter and satirical criticism against the papacy, Franco was turned over to the Inquisition, tried, convicted, and hanged.

In *Dialoghi piacevoli* and *Petrarchista* (first published in 1539), Franco acted as though he scorned Petrarcha, who was clearly the model and pattern for Franco's own lyrics. BYU's edition contains the text of several rare and important letters that Petrarcha wrote in the Tuscan dialect and has his portrait on the title page.

REFERENCES: Brunet 2, 1377, and STC 1, 669.

1543

Niccolò Tartaglia, translator

39. *EVCLIDE MEGARENSE / PHILOSOPHO: / SOLO INTRODVITTORE / DELLE SCIENTIE MATHEMATICE: / DILIGENTEMENTE REASSETTATO, ET ALLA / INTEGRITA RIDOTTO PER IL DEGNO / Professore di tal Scientie Nicolo Tartalea, / BRISCIANO, / Secondo le due Tradottioni: / E PER COMMVNE COMODO / & vtilita di latino in volgar / tradotto. / CON VNA AMPLA ESPOSITIONE / DELLO ISTESO TRADOTTORE / DI NOVO AGGIONTA. / Talmente chiara, che ogni mediocre ingegno, senza la notitia, ouer suffra- / gio di alcun'altra scientia con facilita, sera capace à poterlo intendere. / [coat of arms]*

COLOPHON: Stampato in Vinegia per Venturino Roffinelli ad instantia e requisi / tione de Guilielmo de Monferra , & de Pietro di Facolo da / Vinegia libraro , & de Nicolo Tartalea Brisia- / no Tradottore : Nel Mese di Febraro. / Anno di nostra salute / M. D. XLIII.

31 x 21.7 cm. (12 1/4 x 8 9/16 in.); 241 leaves (misnumbered CCXXXIX), [1] leaf.

Niccolò (c. 1500–1557), who did not know his father's name, was given the name Tartaglia (meaning "stutter" or "stammer") because of a speech impediment. The speech defect resulted from a wound inflicted by a French soldier at the siege of Brescia in 1512 in which Niccolò's jaws and palate were cleft by a sword. Tartaglia, one of the greatest mathematicians of the sixteenth century, is credited with the discovery of the solution of the cubic equation in 1541, which Girolamo Cardano (1501–1576) later published and claimed as his own in 1545. Also the inventor of the gunner's quadrant and the founder of the science of ballistics, Tartaglia wrote treatises on pure and applied mathematics, fortifications, and the raising of ships.

The 1543 edition is the earliest translation of Euclid into a modern language. In translating Euclid into Italian, Tartaglia made use of two Latin translations, one by Campano da Novara and one by Bartolommeo Zamberti.

For another book by Tartaglia on exhibit, see Item 60.

PROVENANCE: Unidentified armorial bookplate; Joannis Bapt. Scribani (contemporary inscription on flyleaf).

REFERENCES: Adams E-992; Brunet 2, 1090 ("Première édition de ce travail estimé"); Graesse 2, 513; Parenti 479; STC 1, 567.

1544

Dante Alighieri

40. *LA COMEDIA DI DANTE / ALIGIERI CON LA NO- / VA
ESPOSITIONE DI / ALESSANDRO VELLUTELLO / Con gratia de la
Illustrissima Signoria di Vinegia, che / nessuno la possa imprimere, ne /
impressa uendere nel termino di / dieci anni, Sotto le pene che in quella
si contengono.*

COLOPHON: Impressa in Vinegia per Francesco / Marcolini ad instantia di / Alessandro Vellutello del mese / di Gugno lanno M D X L I I I I.

22 x 14.9 cm. (8 11/16 x 5 7/8 in.); [441] leaves.

For a brief life of Dante, see Item 3. For other works by or about Dante on exhibit, see Items 14, 24, 78, and 86. For another commentary by Vellutello, see Item 33.

This is the first edition of the *Divine Comedy* with Alessandro Vellutello's commentary. Vellutello, who edited a 1534 edition of Virgil with the commentary of Servius, also wrote a commentary on Petrarcha. Included for the first time in the 1544 Dante are 87 fine woodcuts. The initial 26 lines contain Vellutello's dedication to Pope Paul III.

PROVENANCE: Bookplate of The Right Honourable Wilmot, Earl of Lisburne.

REFERENCES: Adams D-94; Brunet 2, 503 ("Une des meilleures éditions anciennes de Dante"), and Supp. 1, 345; Gamba 387 ("Edizione bellissima, ornata di eleganti intagli in legno"); Mortimer 146; STC 1, 488. Cf. Graesse 2, 329.



Illustration of *Paradiso* I from Dante's *Commedia* (Item 40).

Isabella Sforza

41. DELLA VERA / TRANQVILLITA' DELL'- / ANIMO. / Opera utilissima , & nuouamente com- / posta dalla Illustrissima Signora la / Signora Isabella Sforza. / [printer's device] / M. D. XLIII. / Con priuilegio del sommo Pontefice Papa / Paolo III. & della Illustrissima Si- / gnoria Di Vinegia , per anni X.

COLOPHON: In casa de' figliuoli di Aldo. / In Vinegia , nel mese di Luglio , / M. D. XLIII.

19.5 x 14 cm. (7 11/16 x 5 1/2 in.); 53 leaves (misnumbered 52), [1] leaf.

The Sforza family ruled Milan from 1450 to 1535. Isabella (1503–1561) was the illegitimate daughter of Giovanni Sforza, Lord of Pesaro. She lived at Milan, Florence, and Rome, and was married to Cipriano del Nero, of a noble Florentine family. Isabella was noted for her wide learning and writing.

Among her works are the treatises *Della vera tranquillità dell'animo* and *Dello stato femminile*, as well as many letters. *Della vera tranquillità* treats the subjects of peace of mind and the Christian life. BYU's 1544 edition, the first, was edited by Ortensio Landi, the editor of Lucrezia Gonzaga's letters (see Item 62).

For other works by or chiefly about women, see Items 34, 36, 62, 63, and 76.

REFERENCES: Adams S-1044; Brunet 5, 331; Gamba 1646 ("Bella Operetta"); Graesse 6, 380; Renouard 129 #1; STC 3, 164.

Attributed to Francesco Colonna

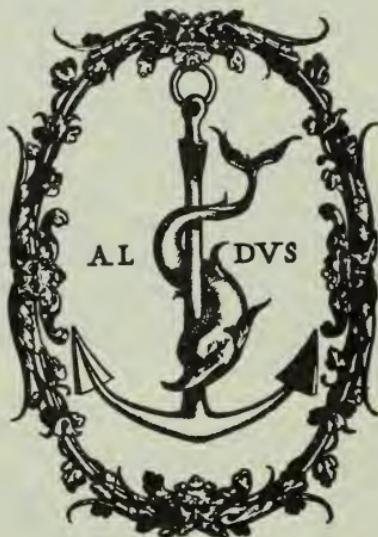
42. LA HYPNEROTOMACHIA DI POLI PHILO, / CIOE' PVGNA D'AMORE IN SOGNO. / DOV'EGLI MOSTRA, CHE TVTTE LE COSE / HVMANE NON SONO ALTRO CHE / Sogno : & doue narra molt' altre cose degne / di cognitione. / [printer's device] / RISTAMPATO DI NOVO, ET RICORRETTO / con somma diligentia , à maggior commodo / de i lettori. / IN VENETIA, M. D. XXXXV.

COLOPHON: IN VINEGIA, NELL'ANNO M. D. XLV. / IN CASA DE' FIGLIVOLI DI ALDO.

31.3 x 21.5 cm. (12 5/8 x 8 1/2 in.); [234] leaves.

LA HYPNEROTOMACHIA DI POLI PHILO,
CIOE PVGNA D'AMORE IN SOGNO.
DOVEGLI MOSTRA, CHE TVTTE LE COSE
HV MANE NON SONO ALTRO CHE

Sogno : & doue narra molt' altre cose degne
di cognitione .



RISTAMPATO DI NOVO, ET RICORRETTO
con somma diligentia , à maggior commodo
de i lettori .

IN VENETIA, M. ,D. X X X X V.

Title page of the 1545 *Hypnerotomachia* (Item 42).

For a brief life of Francesco Colonna, see Item 11.

This second edition of the *Hypnerotomachia* includes on the title page the well-known Aldine printer's device of a dolphin, representing liveliness, and an anchor, standing for careful deliberation. Together these images symbolize the Latin motto *festina lente* ("make haste slowly"). The woodcut illustrations are the same used in the first edition of 1499 (see Item 11). Although Mortimer states that the 1545 edition is "a page-for-page reprint of the 1499 edition," the 1499 woodcut initials do not appear in the later edition.

PROVENANCE: Bookplates of Robert Hoe and A H (or H A?).

REFERENCES: Adams C-2414; Brunet 4, 778 ("édition . . . assez recherchée"), and Supp. 2, 269; Graesse 5, 388; Mortimer 131; Renouard 133 #14; STC 2, 621.

1545

Giacomo Gabrielli

43. DIALOGO DI / M. IACOMO CABRIELE, / NELQVALE
DE LA SPHERA, / ET DE GLI ORTI ET OCCASI DE / LE STELLE,
MINVTAMEN- / TE SI RAGIONA. / [printer's device] / CO'L
PRIVILEGIO DEL SOMMO PONTEFI- / ce Paulo III. & dell'Illustriss.
Senato Vinitiano per anni X.

COLOPHON: In Vinetia per Giouanni de Farri & fratelli. / Nel'anno.
M D X L V.

21.1 x 15.1 cm. (8 5/16 x 5 15/16 in.); 62 leaves, [1] errata leaf.

Giacomo Gabrielli (or Cabriele or Gabriele, 1510–1550) was an astronomer and grammarian. In addition to his writings on the stars, he published a book of Italian grammatical rules, *Regole grammaticali*.

The work on exhibit is a dialogue, in two books, on astronomical matters, including the rising and setting of the stars. It contains several quotations from famous contemporary scientists and is dedicated to Pietro Bembo. After Gabrielli sent Bembo a copy of the book, Bembo replied, in a letter dated 25 September 1545, that he had read the work and deemed Gabrielli an excellent astronomer ("eccellente astronomo") and an expert in the Tuscan tongue ("maestro della toscana lingua"). BYU's copy is the first and only edition. The NUC records only four copies of the work in the United States, not including BYU's copy, which is handsomely printed with wide margins.

PROVENANCE: Giulio Bonfazio Vicatino (contemporary title-page inscription).

REFERENCES: Gamba 1407; NUC 188, 458; Parenti 245; STC 1, 317.

Lodovico Ariosto

44. *LE RIME DI M. LO / DOVICO ARIOSTO NON / piu uiste , & nuouamente stampate à instantia di Iacopo Modanese, cio è / SONETTI. MADRIGALI. / CANZONI STANZE. / CAPITOLI. / [woodcut portrait of Ariosto] / In Vinegia con Priuilegio del Sommo Pontefice , / & del Eccelso Senato Veneto. M D XLVI.*

COLOPHON: Stampate in Vinegia ad instantia de Iacopo / Modanese. Nel anno del Signore. / M D XLVI.

16 x 10.3 cm. (6 5/16 x 4 1/16 in.); 55 leaves.

For a brief life of Ariosto, see Item 32.

Ariosto's *Rime* includes 5 odes, 41 sonnets, 12 madrigals, 27 *capitoli*, and 2 eclogues. The dominant interest is love, and the style is principally based on Petrarchan lyrics. BYU's copy is the first edition.

BYU's copy of Ariosto's *Rime* is bound with his *Satire* (Item 32), Vittoria Colonna's *Rime* (Item 36), and Poliziano's *Stanze* (Item 37).

REFERENCES: Adams A-1685 and Parenti 37. Cf. Brunet 1, 445.

Niccolò Liburnio

45. *LE OCCORRENZE HVMANE PER / NICOLO LIBVRNIO / COMPOSTE. / [printer's device] / Con Priuilegio di N. S. Papa Paolo III. / Et dell'Illustrissima Signoria di Vinegia, / M. D. XXXXVI.*

COLOPHON: IN VINEGIA, NELL'ANNO / M. D. XXXXVI. / IN CASA DE' FIGLIVOLI DI A[LDO.]

16 x 9.8 cm. (6 5/16 x 3 7/8 in.); [12] prelim. leaves, 143 leaves (numbered 5-147), [2] leaves.

For a brief life of Liburnio, see Item 18. For another work by Liburnio, see Item 19.

Le occorrenze umane, in 18 parts, treats many aspects of literary and social history which the author observed in his travels. Liburnio writes of contemporary

scholars and of the great libraries of his day. He also seeks to help the reader overcome false notions, such as the belief in astrology. The 1546 edition is the first printing.

PROVENANCE: Stamp of the Hon.bl. George M. Fortescue on binding.

REFERENCES: Adams L-653; Brunet 3, 1068-1069; Gamba 1478; Graesse 4, 202; Parenti 312; Renouard 135 #5 ("assez rare").

1546

Luigi Alamanni

46. *LA COLTIVATIONE DI / LVIGI ALAMANNI AL / CHRISTIANIS-
SIMO RE / FRANCESCO PRIMO. / [printer's device] / Stampato in
Parigi da Ruberto Stephano / Regio Stampatore. / M. D. XLVI. / CON
PRIVILEGI.*

NO COLOPHON.

21 x 14 cm. (8 1/4 x 5 1/2 in.); 154 leaves, [2] leaves.

After conspiring against Giulio de' Medici (who later became Pope Clement VII), the Italian poet Alamanni (1495-1556) fled to Venice, and then to France, where he spent most of his life. In France he enjoyed the patronage of Francis I and Henry II. Alamanni's presence at the French court was partially responsible for the Italianate cultural influence so important during the mid-sixteenth century. Through his ties to the French monarchy, Alamanni established contacts with most of the central figures in the Franco-Italian intellectual and literary culture during the Renaissance. Alamanni's works include eclogues, lyrics, hymns, epigrams, blank-verse satires, elegies, and the epic poem in 24 books, *Gyrone il cortese*. His lyrics are based on classical models and were written in Italian. In them, Alamanni often takes up the subjects of love, patriotism, and moral and religious themes. His satires frequently attack politics and the corruption of the clergy.

Written in imitation of Virgil's *Georgics* and divided into six books of unrhymed hendecasyllabic verse, *La coltivazione* is a didactic poem on the care of fields and gardens. The only book published by Robert Estienne in Italian (or in any other modern tongue other than French), it is also the only book printed entirely in Estienne's larger Italic type. BYU's copy is the first edition.

For another work by Alamanni on exhibit, see Item 51. For another work on agriculture, see Item 9.

REFERENCES: Adams A-409; Brunet 1, 125 ("belle édition"); Gamba 17 ("bella e magnifica edizione"); Graesse 1, 50; Parenti 16; Renouard, *Estienne* 68 #2; Schreiber 88 ("unique among the books produced by Robert Estienne"); STC 1, 23.

LA COLTIVATIONE DI
LVIGI ALAMANNI AL
CHRISTIANISSIMO RE
FRANCESCO PRIMO.



Stampato in Parigi da Ruberto Stephano
Regio Stampatore.

M. D. X L V I.

C O N P R I V I E G L I.



Title page of Alamanni's *La coltivazione* (Item 46).

IL QVARTO LIBRO

*D'orlando Innamorato composto per Nicolo
de gli Agostini, et riformato da M. Lodouico Domenichi.*

R V G G I E R O , ET GRADASSO FVRONO MENATI DAL NANO AL
palazzo dove cōbatterono col mostro Calcatrucco: & Ruggiero finalmēte l'uccise cō Bal-
farda. poi entrati nel palazzo sparue la porta: & essi cercādo uscire, ne potēdo, pur alla
fine entrati in vna Camera ritrouarono Fallerina , & Sacripante. Ella poi c'ebbe
tolto giuramento da loro, & specialmēte da Ruggiero, ch' l'haurebbono uēdica-
ta d'Orlādo, il quale haueva distrutto il suo giardino, gli licetio p andar i Frācia.



C A O T O



T A L opra seguir fui
troppo tardo,
Pensando al caso dojo,
oso & reo
Del mio Conte Marteo
Maria Boiardo,
Che fu ne i tempi no-
stri vn nuovo Orfeo:
I' so che a par di lui vile, & codardo
Sarebbe ogni famoso Semideo,
Et se mi voglio a tal impreza porre
Non so che dir, s'egli non mi soccorre;

P R I M O .

Perche andace io non sono, e ardito tanto,
Che fisar uoglia al Sol miei debil lumi,
Quincer Febo, qual Marsia, col canzo,
Et mover leste, & far fermar i fiumi
Salir l'ecceso Olimpo non mi uano,
Estando nato fra spelonche, & dumbi,
In uno scuro bosco aspro, e schiaggio
Deut non entra pur d'Apollo vn raggio,

Illustration of Canto I of Agostini's *Libro d'Orlando* (Item 47).

Niccolò degli Agostini

47. *IL QVARTO / LIBRO D'ORLANDO / INAMORATO COM-
POSTO / PER NICOLO DE GLI AGOSTINI, / ET RIFORMATO
DA / Meser Lodouico Domenichi. / [printer's ornament] / [printer's
device] / In Venetia appresso Girolamo Scotto. / 1547.*

COLOPHON: In Venetia appresso Girolamo Scotto. / 1547.

15.9 x 10.8 cm. (6 1/4 x 4 1/4 in.); 186 leaves.

The Venetian poet Niccolò degli Agostini (fl. first half of the sixteenth century) is most famous for his continuation of Matteo Maria Boiardo's uncompleted epic, the *Orlando innamorato*. Along with a translation of Ovid's *Metamorphoses*, Agostini also composed several Italian poems, many of which touch upon the love of Lancelot and Guinevere.

Consisting of not one but three books in 33 cantos, Agostini's *Libro d'Orlando* combines classical tales and medieval romance material with allegory and philosophy. The three books are intended to be added to Boiardo's epic as Books IV, V, and VI. Book IV first appeared in a Venetian 1506 edition of the *Orlando innamorato*. The 1547 BYU copy contains numerous woodcuts and has a distinguished provenance.

PROVENANCE: William Rossetti, who has signed his name and date (1865) on the flyleaf, then added "to Robert Browning Jan. 1867"; bookplates of William Stewart Rose, James Purd Barry, and P. Rolandi, Foreign Bookseller.

REFERENCES: Cf. Graesse 1, 470, and Parenti 90.

*W.M. Rossetti
1865.*

*to Robert Browning
Jan. 1867.*

Inscription on flyleaf of Agostini's *Libro d'Orlando* (Item 47).

Benedetto Bordone

48. ISOLARIO / DI BENEDETTO BORDONE / *Nel qual si ragiona di tutte l'Isole del mondo, / con li lor nomi antichi & moderni, historie, / fauole, & modi del loro viuere, & in qual / parte del mare stanno, & in qual pa- / rallelo & clima giaciono. Ri- / coreto, & di Nuouo / ristam- / pato. / Con la gionta del Monte del Oro / nouamente ritrouato. / CON IL BREVE DEL PAPA / Et gratia & priuilegio della Illustrissi- / ma Signoria di Venetia co- / me in quelli appare. / [printer's ornament] / M. D. [printer's device] XLVII.*

COLOPHON: In Vinegia ad instantia, & spese del Nobile huomo / M. Federico Toresano. M. D. XLVII.

31.2 x 21.4 cm. (12 5/16 x 8 7/16 in.); [10] prelim. leaves, 74 leaves.

Bordone (d. 1539), a much appreciated miniaturist of his time, died in Venice. He was well-known for his many works for the Church of Saint Justina of Padua, including two anthem books now held in Padua's Civic Museum and a missal in the British Museum. Many other works have been attributed to him with greater or lesser basis, including the famous woodcuts of the *Hypnerotomachia* printed in 1499 at Venice by Aldo Manuzio (see Items 11 and 42). He also achieved success as a wood engraver of maps.

The *Isolario* gives myths and traditions about much of the known world in the mid-sixteenth century, including the earliest printed account of Pizarro's entry into Peru. Following Zoppino editions of 1528 and 1534, the 1547 third edition is dedicated to the author's nephew, Baldassare Bordone. It contains 6 double-page and 107 smaller woodcut maps, 12 of which relate to America, including a plan of the city of Temistian (Mexico) before its destruction by Cortez.

REFERENCES: Adams B-2485; Mortimer 82; Renouard 141 #9; STC 1, 283. Cf. Brunet 1, 1112.

Lodovico Dolce

49. DIDONE, / TRAGEDIA DI / M. LODOVICO / DOLCE. / [printer's device] / IN VINEGIA, M. D. XLVII.

COLOPHON: IN VINEGIA, IN CASA DE' / FIGLIVOLI DI ALDO, / M. D. XLVII.

14.6 x 9.6 cm. (5 3/4 x 3 3/16 in.); 42 leaves.



Printer's device at the end of Volume 2 of Trissino's *L'Italia liberata dai Goti* (Item 50).

Born in Venice, Lodovico Dolce (1508–1568) was a scholar, miscellaneous writer, and poet. His works include translations of Horace, Homer, and Virgil, as well as *Osservazioni nella volgar lingua* (1550) and a collection of tragedies (1560). While proofreading for Giolito's press, Dolce translated, edited, and plagiarized. He attempted to remodel classical tragedies in his own adaptations (e.g., *Giocasta*). His five comedies, though typically licentious, are among his most successful works. Dolce died in extreme poverty.

Didone, a tragedy in five acts, is patterned after Book IV of Virgil's *Aeneid*. In the play, Dido, Queen of Carthage, receives into her city Aeneas. They are married, Aeneas abandons Dido, and she commits suicide. Anna, Dido's sister, hangs herself with Aeneas's belt. At the end the city is taken by Getuli. Dolce adds to and modifies the story in some instances from Virgil's narration of Dido's tragic tale. The copy on display is the first edition.

For other works by Dolce on exhibit, see Items 55, 56, and 75.

REFERENCES: Adams D-735; Brunet 2, 791; Graesse 2, 417; Herrick 27; Parenti 205; Renouard 141 #8; STC 1, 519. Cf. Gamba 1357.

1547 / 1548

Giovanni Giorgio Trissino

50. *LA / ITALIA LIBERATA / DA GOTTHI / DEL TRISSINO. / Stampata in Roma per Valerio / e Luigi Dorici / A petizione di / Antonio Macro Vincentino / MD XLVII. / di Maggio / Con Privilegio / di N. S. / Papa Paulo III. et di altri / Potentati.*

COLOPHON (Volume 2): Stampata in Venezia per Tolomeo Ianiculo da / Bressa Nel'anno M D X L V I I I. / di Novembre.

COLOPHON (Volume 3): Stampata in Venezia per Tolomeo Ianiculo da / Bressa Ne l'anno M D X L V I I I. / di Ottobre.

15.9 x 10.7 cm. (6 1/4 x 4 1/4 in.); [7] prelim. leaves, 175 leaves (Volume 1); 181 leaves, [7] leaves (Volume 2); 184 leaves, [4] leaves (Volume 3).

For a brief life of Trissino, see Item 25. For other works by Trissino on exhibit, see Items 26 and 28.

An epic poem about the liberation of Italy, *L'Italia liberata dai Goti* is divided into 27 books. Its hendecasyllabic verse is unrhymed, and the subject is

the campaign of General Belisarius against the Ostrogoths in the sixth century A.D. The title, which inspired Tasso's decision to entitle his own epic *La Gerusalemme liberata* (*Jerusalem Delivered*) is within an architeconic border. At the top of the border appears, in Greek characters, "ΤΟ ZETOYMENTON" ("that which is sought for"); at the bottom, "ALOTON" ("is attainable"). The Greek maxim comes from Creon's words to Oedipus in *Oedipus Rex*, 110-11. Trissino's text is printed in Greco-Italian characters in which the "e" and "o" are the Greek characters epsilon and omega.

REFERENCES: Adams T-954; Brunet 5, 953 ("assez rare"); Gamba 1713 ("pregiatissima questa edizione, in cui pure si usarono i nuovi caratteri dal Trissino inventati"); Graesse 7, 200; Parenti 492; STC 3, 300. Cf. NUC 601, 614 (BYU's copy is a later state).

1548

Luigi Alamanni

51. *GYRONE IL CORTESE DI / LVIGI ALAMANNI AL / CHRISTIANISSIMO, ET / INVITTISSIMO RE ARRI- / GO SECONDO. /* [printer's device] */ Stampato in Parigi da Rinaldo Calderio, / & Claudio suo figliuolo. / CON PRIVILEGI.*

COLOPHON: Stampato in Parigi, l'Anno 1548 / Con Priuilegi per X. Anni.

22.8 x 16.2 cm. (9 x 6 3/8 in.); [8] prelim. leaves, 180 leaves.

For a brief life of Alamanni, see Item 46.

In 24 books, *Gyrone il cortese* is the result of Alamanni's venture to write lengthy poems. The work, undertaken at the suggestion of Francis I, derives its subject from an old French romance. Alamanni's contemporaries, Giambattista Giraldi (1504-1573) and Bernardo Tasso, both attacked the work as tedious. Printed in Italic type and with the title within an ornamental border, BYU's copy is the first edition.

PROVENANCE: Unidentified armorial bookplate; red stamp of G L P on title page.

REFERENCES: Brunet 1, 126 ("Bonne édition qui a été imprimée sous les yeux de l'auteur"); Gamba 21; Graesse 1, 50; Parenti 16; STC 1, 24.

Ambrogio Catarino

52. *DISCORSO DEL / REVERENDO P. FRATE / AMBROSIO
CATHARINO / POLITICO, VESCOVO / DI MINORI. / CONTRA LA
DOTTRINA, / ET LE PROFETIE DI FRA GIROLAMO / SAVONA-
ROLA, / Con Gratia & Priuilegio / [printer's device] / In Vinegia
appresso Gabriel / Giolito di Ferrarij / M D XLVIII*

NO COLOPHON.

15.7 x 10.5 cm. (6 3/16 x 4 1/8 in.); [8] prelim. leaves, 100 leaves.

Lancellotto de' Politi (1484–1553) obtained a degree in law at 16 years of age, traveled extensively, and taught at various academies. At age 30 he became a Dominican monk at San Marco in Florence. There he changed his name to Ambrogio Catarino because of his devotion to B. Ambrogio Sansedoni and Caterina da Siena. He was among the first in Italy to fight against Luther's heresies, and he eventually attacked Savonarola's doctrines. Pope Julius III elected Catarino Bishop of Minori (Amalfi) in 1546 and later transferred him to the Archbishopric of Conza.

This first edition of Catarino's *Discorso contra la dottrina, et le profetie di Fra Girolamo Savonarola* is a vitriolic attack on the teachings and prophecies of Savonarola. Ironically, the writings which Catarino criticizes are the very ones that influenced his decision to enter the Dominican order. He published his discourse in the vernacular because he wanted to dissuade the common people who believed the martyred Savonarola's prophecies.

For works by Savonarola on exhibit, see Items 5 and 10.

REFERENCES: Adams C-1085 and STC 2, 622.

Giovanni Battista Gelli

53. *IL GELLO / ACCADEMICO FIO- / rentino sopra vn luogo
di Dante, / nel XVI. Canto del Purga / torio: della Creazione /
dell'Anima ra- / tionale. / [printer's ornament] / Con priuilegio / IN
FIRENZE / M. D. XLVIII.*

NO COLOPHON.

15 x 10 cm. (5 15/16 x 3 15/16 in.); 119 pages (misnumbered 115).

Giovanni Gelli (1498–1563) was a Florentine writer and moralist. He wrote poems, letters, and two commentaries on Dante commissioned by Cosimo de' Medici. Cognizant of the large storehouse of knowledge that existed, Gelli believed the uneducated masses should have access to it. The dissemination of knowledge to the less educated became his obsession. From 1553–1563, Gelli was the official lecturer on Dante at the Florentine Academy, which he helped found. In a day when most educated men used Latin, Gelli preferred the vernacular.

Il Gello presents, for the first time, three of Gelli's lectures dealing with passages in Dante's *Purgatorio*. The lectures are dedicated to Carlo Lenzoni (see Item 69) and were later inserted in Gelli's 1551 edition of 12 lectures. A portrait of Gelli appears on the verso of the title page.

REFERENCES: Gamba 499; Graesse 3, 44; Parenti 254. All three designate Torrentino as the printer.

1548

Lodovico Martelli

54. *OPERE DI M. LODO / VICO MARTELLI COR / RETTE ET CON
DI- / ligentia ristampate. / AGGIUNTOVI IL QUARTO DI / Vergilio ,
tradotto dal medesimo. / [printer's ornament] / [printer's device] / IN
FIRENZE M D XLVIII.*

COLOPHON: IN FIRENZE APPRESSO BERNAR / DO Di Giunta ,
di Maggio nel / M D XLVIII

16 x 10.9 cm. (6 5/16 x 4 5/16 in.); [4] prelim. leaves, 160 leaves, [24] leaves.

Martelli (1503–c. 1530), a writer and tragic poet, was born in Florence. Among those taking issue with Trissino's orthographic reforms, Martelli questioned the authenticity of Dante's *De vulgari eloquentia*, which Trissino had published (see Item 24). Martelli wrote a tragedy, *Tullia* (published posthumously in 1533), loosely based on Sophocles' *Electra* but set in the early Rome of the Tarquins. Because of political upheavals he was forced to flee Florence and to spend the remainder of his short life as a courtier in the service of Alfonso d'Avalos. Martelli participated in the Battle of Capo d'Orso in 1528 and was taken prisoner by Genoese soldiers. He died not long thereafter.

The 1548 edition of Martelli's *Opere* is the best and most complete of his collected Italian verse. Included in this volume, for the first time, is his verse translation of Book IV of Virgil's *Aeneid*, here posthumously printed by Bernardo Giunta. Also included is Martelli's *Tullia*.

REFERENCES: Adams M-679; Brunet 3, 1478 ("Bonne édition, assez rare"); Gamba 641; Graesse 4, 420; Molinaro 42; Renouard LVI #144; STC 2, 345.

Lodovico Dolce

55. *FABRITIA. / COMEDIA DI M. LODOVICO / DOLCE. /*
 [printer's device] */ CON GRATIA ET PRIVILEGIO. / MD XXXXIX.*

NO COLOPHON.

15.4 x 10.1 cm. (6 1/16 x 3 15/16 in.); 60 leaves.

For a brief life of Dolce, see Item 49. For other works by Dolce on exhibit, see Items 56 and 75.

The comedy *Fabritia*, written in prose and divided into five acts, is dedicated to Stefano Rizzo in a letter dated 10 April 1549. Set in Mantua, the action centers around the love-struck Fabritio, son of a penny-pinching father. It contains a variety of stock characters, including a ruffian and a parasite. BYU's copy, a first edition, was published by the Aldine press.

REFERENCES: Adams D-736; Brunet 2, 791; Clubb 376; Graesse 2, 417; Parenti 205; Renouard 146 #12. Cf. Corrigan 38 and Gamba 1358.



Lodovico Dolce

56. *GIOCASTA. / TRAGEDIA DI M. LODOVICO DOLCE.*
 / [printer's device] / *IN VINEGIA, M. D. XLIX.*

COLOPHON: In Vinegia appresso i figliuoli d'Aldo / M. D. XLIX.
 il mese di Marzo.

15.7 x 10.2 cm. (6 3/16 x 4 in.); 54 leaves, [1] leaf.

For a brief life of Dolce see Item 49. For other books by Dolce on exhibit,
 see Items 55 and 75.

In the introduction, Dolce mentions his previous work, *Didone*, and confesses that *Giocasta* is even more tragic. The setting is the town of Thebes, where Oedipus marries his mother Jocasta, the central character in this tragedy. In five acts, the play is written in verse and dedicated to Monsignor Giovanni de Morvile (Jean de Morvillier). A printed letter, dated 5 March 1549, by Carlo Zancarulo at the end of the volume praises *Giocasta* as a fine work. BYU's copy is the first edition.

REFERENCES: Adams D-739; Brunet 2, 791; Clubb 378; Graesse 2, 417; Herrick 27; Parenti 205; Renouard 146 #11; STC 1, 520. Cf. Gamba 1357.

Agnolo Firenzuola

57. *LA / TRINVIA / COMEDIA / DI M. AGNOLO FIRENZVOLA*
/ FIORENTINO. / [printer's ornament] / [printer's device] / IN
FIORENZA. M D X L I X.

COLOPHON: In Fiorenza appresso Bernardo Giunti. / 1549.

15.3 x 10.4 cm. (6 x 4 1/8 in.); 44 leaves, [1] leaf.

A poet, playwright, and satirist, Firenzuola (1493-1543) studied law and enjoyed student life before taking monastic orders. He later went to Rome, where he received ecclesiastical benefices from Pope Leo X and Pope Clement VII. While at Rome, Firenzuola was on friendly terms with the leading poets and scholars of his day. He died, however, poor and forgotten.

La trinitia (*The Triple Marriage*), modeled after Bibbiena's *La calandria*, is an important learned prose-comedy, written in only eight days for a carnival performance. Absurd and improbable, the plot has two suitors, Giovanni and Uguccione, in love with the same young woman who calls herself Angelica. She is actually Lucretia, Giovanni's wife and Uguccione's sister. During the war between Pisa and Florence, Lucretia was separated from her husband and family and thereafter presumed dead. In the end, Lucretia and Giovanni are reunited as husband and wife, and the brother Uguccione is joined with the sister-in-law of the widow who had cared for Lucretia. BYU's copy is the first edition. Lodovico Domenichi, the editor, dedicates the work to Marco Antonio Passero in a letter dated 7 February 1549.

REFERENCES: Adams F-498A; Brunet 2, 1269; Clubb 427; Corrigan 41; Gamba 459; Herrick 30; Herrick, *Comedy*, 106-7; Parenti 230; Renouard LVII #158; STC 1, 609. Cf. Graesse 2, 584.

1549

Simeon Zuccolo

58. *LA PAZZIA / DEL BALLO, / Composta per M . Simeon / Zuccollo da Cologna. / [printer's ornament] / [printer's device] / IN PADOVA / Per Giacomo Fabriano. / M. D. XLIX. / Con gratia, & priuilegio.*

NO COLOPHON.

21.6 x 15.9 cm. (8 1/2 x 6 1/4 in.); 31 leaves.

Very little is known of the life of Simeon Zuccolo (fl. mid-sixteenth century). One might infer from the title page of his only known work that either he or his family was "da Cologna" (from Cologne).

La pazzia del ballo examines the origins of dance and discusses the chief causes of the desire to dance: natural joy, joy induced by wine, and joy of music. Later chapters deal with why dancing can be considered folly—e.g., it leads to immorality and adultery. Zuccolo found especially objectionable the "ballo di capello" (hat dance). Particularly intriguing is the chapter on "those who dance resemble people bitten by the tarantula." This is the first printed reference to a connection between the spider and the dance. The NUC lists only three copies in the United States: at Harvard University, the Huntington Library, and the Newberry Library. The STC records a copy at The Folger Shakespeare Library. BYU's copy is the fifth known in this country. Only one copy is recorded in Great Britain.

REFERENCES: Adams Z-193; Graesse 7, 521; NUC 685, 325; STC 3, 427.

LA PAZZIA
DEL BALLO,
Composta per M. Simeon
Zuccollo da Cologna.



I N P A D O V A
Per Giacomo Fabriano.
M. D. X L I X.
Congratia, & priuilegio.

Title page of Zuccolo's *La pazzia del ballo* (Item 58).

Vincenzo Brusantini

59. *ANGELICA / INAMORATA , COMPOSTA / PER MESSER VICENTIO / BRVSANTINO FERRARESE, / ALLO ILLVSTRISSIMO , ET / ECCELLENTISSIMO SIGNORE / HERCOLE SECONDO , DVCA / QVARTO DI FERRARA. / [printer's device] / IN VINETIA , NEL M. D. L. / CON PRIVILEGI.*

COLOPHON: Impresso in Venetia per Francesco Marcolini / Il Mese di Decembre M D L.

23.8 x 17 cm. (9 3/8 x 6 11/16 in.); 240 leaves.

Vincenzo Brusantini (d. c. 1570) was a man of letters and a friend and correspondent of Pietro Aretino. Brusantini's career as a courtier was unsuccessful, judging from the few references to him by contemporary biographers. At Rome he sought assistance from ecclesiastical leaders but never obtained it and ended instead in prison for reasons that are unclear. When freed, he traversed Italy in search of a position which he finally found in Ferrara at the court of Ercole II d'Este.

Other than the epic *Angelica innamorata*, which continues Ariosto's *Orlando furioso*, Brusantini completed a version of the *Decameron* in octaves and composed a number of Petrarchan-inspired lyrics. *Angelica innamorata*, in octaves, is dedicated to his patron Ercole d'Este and relates what happens to the wandering Angelica after she is separated from her beloved Medoro by the witch Alcina. BYU's copy is the first edition; a second edition was published in 1553.

PROVENANCE: Bookplate of Nino Vassura.

REFERENCES: Adams B-2963 and Graesse 1, 556-57. Cf. Parenti 106 (who errs in listing 1553 as the first edition).

Niccolò Tartaglia

60. REGOLA GENERALE DA SV- / LEVARE CON RAGIONE E MISVRA / non solamente ogni affondata Naue:ma una / Torre Solida di Mettallo / Trouata da Nicolo Tartaglia , delle discipline Mathematice amatore / intitolata la / TRAVAGLIATA INVENTIONE. / Insieme con un artificioso modo di poter andare, & stare per longo tempo sot / to acqua,a ricercare le materie affondate,& in loco profundo. / Gion-tou anchor un trattato , di segni delle mutationi dell'Aria, ouer di / tempi,materia non men utile,che necessaria,a Nauiganti,& altri. / [woodcut portrait of Tartaglia]

COLOPHON: [Venicia: Nicolo Bascarini, 1551]

20.2 x 14.9 cm. (8 x 5 7/8 in.); 19 leaves.

For a brief life of Tartaglia, see Item 39.

Regola generale da sulevare contains general rules for hoisting heavy objects, from sunken ships to solid towers. It treats such topics as diving suits and underwater salvage as well as naval art and science. In addition to the portrait of the author on the title page, woodcuts illustrate ship-raising and underwater devices. BYU's copy is the first edition.

REFERENCES: Adams T-186; Brunet 5, 661; Graesse 7, 29; Parenti 480; STC 3, 232.

Pietro Bembo

61. DELLA HISTORIA / VINITIANA DI M. PIETRO / BEMBO CARD. VOLGAR- / MENTE SCRITTA. / LIBRI XII. / [printer's device] / CON PRIVILEGI. / In Vinegia M. D. L I I.

COLOPHON: In Vinegia Appresso Gualtero Scotto. / M. D. L I I.

23.4 x 17 cm. (9 1/4 x 6 11/16 in.); [14] prelim. leaves, 179 leaves, [1] leaf.

For a brief life of Bembo, see Item 15. For other works by Bembo on exhibit, see Items 21 and 29.

This is the first edition of Bembo's own translation of his 1551 *Historiae Venetae libri xii*, a history of Venice from 1487 to 1513. The printer dedicates the translation to Isabella Quirina in a letter which also relates that Bembo translated his history of Venice on the advice of Quirina, a friend of both Bembo and Giovanni Della Casa.

REFERENCES: Adams B-599; Gamba 130; Graesse 1, 333; Parenti 72; STC 1, 192.
Cf. Brunet 1, 767.

1552

Lucrezia Gonzaga

62. LETTERE DELLA / MOLTO ILLVSTRE SIG. LA S.ra / DONNA
LVCRETIA GONZAGA DA / Gazuolo con gran diligentia raccolte , & / à
gloria del sesso Feminile nuoua / mente in luce poste. / [printer's
device] / CON PRIVILEGI. / IN VINEGIA, M D L I I.

COLOPHON: IN VINEGIA Appresso Gualtero Scotto.

15.7 x 10.7 cm. (6 3/16 x 4 3/16 in.); 328 pages, [6] pages.

Lucrezia Gonzaga (1522-1576) was born at Gazzuolo to Pirro I of Bozzolo. In 1541, to her great misfortune, she married Giampaolo Manfrone (of the famous Gonzaga family), the leader of a group of Venetian mercenaries. Her husband was condemned to death by the Duke of Ferrara in the year of their marriage; he was later pardoned, but died in jail in Ferrara.

This first collected edition of Gonzaga's letters was published by her secretary Ortensio Landi, who dedicates them to Pietro Paulo Manfrone, Governor of Verona. Landi also edited Isabella Sforza's *Della vera tranquillità dell'animo* (Item 41). The letters include supplications to various persons of authority, such as the Duke of Ferrara and Pope Paul III, soliciting the release of her husband from jail. Other letters deal with personal counsel to friends, matters of family business, and acceptances and refusals of social invitations. The final six pages contain a useful index of the letters' addressees. Nineteenth-century male critics routinely assigned the letters' authorship to Landi.

For other books by or chiefly about women, see Items 34, 36, 41, 63, and 76.

REFERENCES: Adams G-863; Brunet 2, 1665 ("Il passe pour certain que ces lettres ont été composées par Ortensio Lando, médecin milanais"); Graesse 3, 117 ("Selon Mr. Melzi . . . ces lettres ont été écrites par Ortensio Landi"); STC 2, 69.

Girolamo Ruscelli

63. *LETTURA / DI GIROLAMO RUSCELLI, SOPRA / VN SONETTO
DELL'ILLVSTRIS. SIGNOR / MARCHESE DELLA TERZA ALLA
DIVINA / SIGNORA MARCHESA DEL VASTO. / OVE CON NVOVE
ET CHIARE RAGIONI SI / prouoa la somma perfettione delle DONNE ;
& si discorrono molte / cose intorno alla scala Platonica dell'ascendi-
mento per le / cose create alla contemplatione di Dio. / Et molte
intorno alla uera bellezza, alla gratia, & alla lingua Volgare. / OVE
ANCORA CADE OCCASIONE DI NOMINARE / alcune Gentildonne
delle piu rare d'ogni terra principal dell'Italia. / [printer's ornament] /
Con Gratia & Priuilegio. / [printer's device] / IN VENETIA PER
GIOVAN GRIFFIO, / L'ANNO M D LII.*

NO COLOPHON.

22.2 x 15.6 cm. (8 3/4 x 6 1/8 in.); [6] prelim. leaves, 85 leaves (misnumbered 75), [1] leaf.

The prolific writer and literary critic Girolamo Ruscelli (d. 1566) was a man of broad culture and wide learning, interested particularly in grammatical studies. Ruscelli wrote on various subjects, including commentaries on the Italian language, Latin vocabularies, Italian poetry, a treatise on prose, and a noted rhyming dictionary. He also compiled an anthology of literature and poetry besides editing and translating many Italian classics.

BYU's copy of *Lettura sopra un sonetto* is the first edition of a curious work. It consists of a philosophical disquisition on feminine excellence and beauty, following mainly Platonic reasoning. Included is a 20-page catalogue of the names of the most perfect and admirable women of Italy, listed by locality. The work was occasioned by a sonnet about Maria d'Azzia, Marchese della Terza. The book concludes with 23 sonnets by 23 different poets, addressed to the Marchesa del Vasto, whose portrait is reproduced in a woodcut at the volume's end.

For other books by or chiefly about women, see Items 34, 36, 41, 62, and 76.

REFERENCES: Graesse 6, 194, and STC 3, 90.

Luigi Dentice

64. *DVO DIALOGHI / DELLA MVSICA / DEL SIGNOR LVIGI DENTICE / GENTIL'HVOMO / Napolitano . / [printer's ornament] / Delli quali l'uno tratta della Theorica, & l'altro della Practica : Raccolti da diuersi Autori / Greci, & Latini. / Nuouamente posti in luce . / [printer's device] / IN ROMA / Appresso Vincenzo Lucrino / 1553.*

NO COLOPHON.

20.9 x 15.4 cm. (8 1/4 x 6 1/16 in.); [40] leaves.

The composer and theorist Luigi Dentice (c. 1510–before 1566) was born in Naples, where he also died. A leading figure in the founding of the Accademia dei Sereni in 1546, he was also one of the nobles who acted in comedies in the Neapolitan palace of the Prince of Salerno, Ferrante Sanseverino. Dentice's reputation was renowned enough that in a letter to Lord Dudley, Sir Thomas Challoner reported that Henry VIII wanted Dentice's service.

Dentice's *Duo dialoghi* is dedicated to Giulio Cesare Brancaccio (see Item 91), and BYU's copy is the second edition. In the first dialogue, Dentice discusses Greek music theory, for which Boethius's writings on ancient music seem to be the chief source of information. The second dialogue treats counterpoint technique and aspects of performing practice.

REFERENCES: Adams D-305; Brunet 2, 599–600, and Supp. 1, 369; Graesse 2, 362; STC 1, 500.

Francesco Patrizi

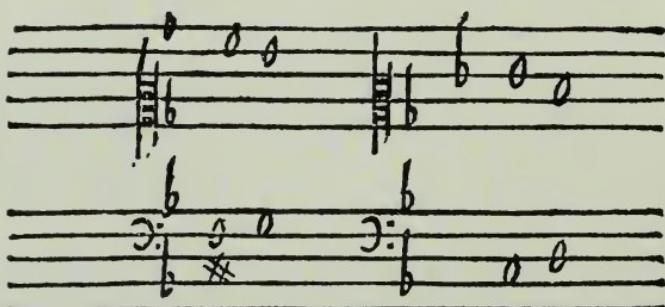
65. *IL SACRO REGNO / DE'L GRAN PATRITIO . / DE'L VERO REGGIMENTO , / E DE LA VERA FELICITA` / DE'L PRINCIPE , E BEA- / TITVDINE HVMANA. / [two printer's ornaments] / [printer's device] / IN VINEGIA, M. D. LIII.*

COLOPHON: In Vinegia , in casa de' figliuoli di Aldo. / M. D. LIII.

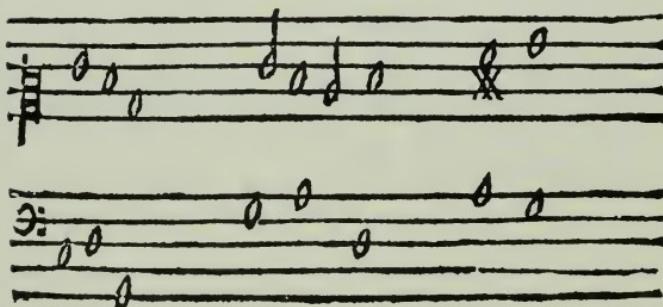
15.6 x 10.9 cm. (6 1/8 x 4 5/16 in.); [24] prelim. leaves, 370 leaves (misnumbered 368).

Francesco Patrizi (1413–1494), also known as the “gran Patritio” (“great Patrizi”), was born in Siena. He was a Latin poet and a political theorist. In 1461,

Mi piace anchorà che dalla Decima per andare all'ottava per moto contrario, ciò è la parte di sopra scendendo una nota, & quella di sotto crescendo una nota, si camini con una delle parti per Decima minore; come in questo esempio.



MA nel settimo ouero ottavo treno perche in Elani non ui si troua il fa, ne si puo fingere, perche si guastaria la specie del tono, le Decime & le sestole si constituiranno in un altro modo, come si mostra per queste note.



his friend Pope Pius II named him Bishop of Gaeta and Governor of Foligno. He is best known for two Latin treatises, *De institutione reipublicae* and *De regno*, respectively studying the republic and the monarchy as forms of government. Because of these Humanistic forays into political science, he is considered the forerunner of Machiavelli.

Il Sacro Regno is a translation by Giovanni Fabrini (1516–c. 1580) of Patrizi's very popular *De regno*. A treatise on the education of princes, it extols the advantages of monarchies. BYU's copy, the only Aldine edition, is the second edition to be published in Italian.

REFERENCES: Adams P-459; Renouard 155 #2; STC 2, 531.

1553

Giovanni Battista Possevino the Elder

66. *DIALOGO DELL'HO- / NORE DI M. GIOVANNI / BATTISTA POSSEVINI / MANTOVANO. / NEL QVALE SI TRATTA A PIENO DEL / DVELLO, CON LA TAVOLA DI QVANTO VI SI / CONTIENE FATTA CON DIVERSO / ORDINE DALL'ALTRE. / [printer's ornament] / DI NVOVO RISTAMPATO. / CON PRIVILEGI. / [printer's device] / IN VINEGIA APPRESSO GABRIEL / GIOLITO DE FERRARI ET / FRATELLI. M D LIII.*

NO COLOPHON.

22.6 x 15.4 cm. (8 7/8 x 6 1/16 in.); [8] prelim. pages, 322 pages, [40] pages.

The details of Possevino's life (1520–1549) are obscure, except that he was born in Mantua and died at a young age.

Possevino's *Dialogo dell'honore*, in five books, was very popular for a time. There were at least seven subsequent editions after the 1553 first printing. The work deals with honor, ethics, and dueling. Some believe that Possevino's *Dialogo* plagiarizes Antonio Bernardi's writings, even though Bernardi's treatise on honor was not published until nine years later.

For another work on dueling, see Item 67.

REFERENCES: Brunet 4, 834; Graesse 5, 422 ("Selon Mr. Melzi . . . les frères Possevino se sont appropriés cet écrit par un honteux plagiat; car le véritable auteur en fut l'évêque de Caserta Ant. Bernardi"); Parenti 413; STC 2, 645.

Giovanni Battista Pigna

67. *IL DVELLO / Di M. Giovan Battista Pigna, / AL S. DONNO ALPHONSO DA ESTE / PRENCIPE DI FERRARA, / DIVISO IN TRE LIBRI. / Ne quali dell'bonore, & dell'ordine / della Caualleria con nuouo / modo si tratta. / [printer's device] / Con gratia & priuilegio dell'Illustrissimo / Senato Veneto. / In Vinegia, nella bottega d'Erasmo, appresso / Vincenzo Valgrisi. 1554.*

NO COLOPHON.

22.5 x 17 cm. (8 7/8 x 6 11/16 in.); [4] prelim. pages, 270 pages, [2] blank pages, [40] pages.

At the young age of twenty, Giovanni Pigna (1530–1575), already a man of letters, was appointed professor at the University of Ferrara. Attached to the Ferrarese court of Ercole II d'Este, Pigna became the close friend and confidant of Duke Ercole's successor, Alfonso II. Under Alfonso, Pigna served as a secretary, chancellor, and official historian. Pigna was a man of many interests, great curiosity, and keen perception. Torquato Tasso, Giambattista Giraldi, Bartolomeo Ricci, and other literary contemporaries respected Pigna's talent and influence.

Il duello, a treatise in three books on dueling, is dedicated to Alfonso II. Pigna emphasizes the virtues a knight or nobleman should possess: strength, honor, and patience. The author also stresses fighting techniques for the chivalric man. The displayed copy of *Il duello* is the first edition; another edition appeared in 1560.

For another book on dueling, see Item 66.

REFERENCES: Adams P-1203 and STC 2, 596. Cf. Brunet 4, 652.

Paolo Manuzio

68. *TRE LIBRI D[I] / LETTERE VOLGARI / DI PAOLO MANVTIO. / [printer's device] / IN VENETIA, M. D. LVI. / Con priuilegio.*

NO COLOPHON.

15 x 10.3 cm. (5 15/16 x 4 1/16 in.); 135 leaves, [1] leaf.

Paolo (1512–1574) was the third son of Aldo Manuzio, the founder of the Aldine press. Like Aldo, Paolo was a classical scholar, author, and printer. In 1533

he took over the management of the Aldine press. He devoted himself to the publication of Latin classics, especially the works of Cicero. From 1561 he worked chiefly under the patronage of the papacy, during which time he printed about 50 works.

The 1556 *Tre libri di lettere volgari* is the first edition of Paolo's Italian letters, reprinted by Bartolomeo Cesano the same year. All of the letters are written in Italian rather than Latin. Among them are letters to various religious figures, such as Pope Marcellus and several bishops and cardinals, as well as letters to other printers, friends, and key literary figures—e.g., Annibale Caro (see Item 72), G. B. Pigna (see Item 67), and Lodovico Castelvetro (see Item 72).

See Item 70 for another book by Paolo Manuzio on exhibit.

REFERENCES: Adams M-496; Parenti 330; Renouard 169 #15; STC 2, 331. Cf. Brunet 3, 1383-1384.

1556 / 1557

Carlo Lenzoni

69. CARLO LENZONI / IN DIFESA DELLA / LINGVA FIOREN-
TINA, / ET DI DANTE. / CON LE REGOLE DA / FAR BELLA
ET / NVMEROSA / LA PROSA. / [printer's ornament] / *Con Priuilegio.*
/ IN FIORENZA / M D L V I

COLOPHON: Stampata in Fiorenza appresso Lorenzo Torrentino , con
priuilegio del sommo Pont . Papa Paolo IIII. & della Cesa- / rea
Maesta. Et dell'Illustriss.& Eccellentiss. / Signore , il Signor Duca
di / Fiorenza. / M D L V I I

22.1 x 15.7 cm. (8 11/16 x 6 3/16 in.); 204 pages, [16] pages.

Carlo Lenzoni (d. 1551) was a literary scholar who defended Dante's writings against the attacks of Pietro Bembo. In addition, Lenzoni, Pier Francesco Giambullari (see Item 35), and G. B. Gelli (see Item 53) did not agree with Bembo's linguistic model of a literary Italian based on a few great books of the past. They argued for a written Italian conscious of tradition but modeled much more freely on contemporary expressions.

After Lenzoni's death, Giambullari revised *In difesa della lingua fiorentina* and attached a dedicatory letter to Michelangelo, who is compared favorably with Dante. After Giambullari's death in 1555, the manuscript was entrusted to Cosimo Bartoli, who included a dedicatory letter to Cosimo de' Medici, and

finished printing the work in 1557 (the date of the colophon). The title is within an architectonic border, incorporating figures of putti and Muses and showing a small view of Florence and the Medici coat of arms.

REFERENCES: Adams L-443; Gamba 1454 ("Il Salvini . . . definisce quest'opera *di finissimo ingegno*"); Graesse 4, 162; STC 2, 234.

1557

Paolo Manuzio

70. *DE GLI ELEMENTI, / E DI MOLTI LORO / NOTABILI EFFETTI. / [printer's device] / IN VENETA, M. D. LVII. / Con priuilegio per anni X.*

NO COLOPHON.

21.1 x 14.9 cm. (8 5/16 x 5 7/8 in.); 34 leaves.

For a brief life of Paolo Manuzio, see Item 68.

De gli elementi is an anonymous pamphlet in that the title page does not record an author. The author, however, is revealed in the dedicatory preface written to Paolo Giustiniano, the abbot of Sant'Andrea di Busco. The work reviews what ancient philosophers said about the four elements that purportedly constituted the material universe: fire, air, water, and earth. Beginning with Plato and Aristotle and continuing with citations of Galen, Democritus, and other Greek thinkers, Manuzio details the perceived effects of the elements on mankind's bodily humors. Air, for example, is connected to blood and water to phlegm. The 1557 edition is the only recorded printing of a useful codification of classical thinking about a subject dear to Renaissance authors.

REFERENCES: Adams M-470; Brunet 3, 1384, and Supp. 1, 937; Graesse 4, 375; Renouard 170 #4; STC 2, 330.

Pietro Massolo

71. SONETTI MORALI / DI M. PIETRO MASSOLO / GENTIL-HVOMO VENETIANO, / HORA DON LORENZO / MONACO CASSINESE. / AL REVERENDISS. CARD. / FARNESE. / [printer's device] / IN BOLOGNA PER ANTONIO MANVTIO, NELL'ANNO / M. D. L VII.

NO COLOPHON.

15.2 x 10.1 cm. (6 x 4 in.); [116] leaves.

Pietro Massolo (1520–1590) was a poet and Venetian gentleman who joined the Cassinese order of monks. He wrote at least two works in Latin prose, one on the harmony of Plato and Aristotle and the other on how and why history should be written. Both works, Massolo claims, were personally approved by Pietro Bembo.

Sonetti morali is a collection of 400 sonnets condemning vice and praising virtue and is dedicated to Alessandro Cardinal Farnese in a prefatory letter dated 1 October 1556. A popular work in the second half of the sixteenth century, the *Sonetti* saw a more complete 1558 edition that was in turn followed by editions in 1564 and 1583.

PROVENANCE: Bibl. Cardellino (stamp on title page).

REFERENCES: Adams M-865; Brunet 3, 1521; Graesse 4, 440; Renouard 172 #14; STC 2, 357.

Annibale Caro

72. APOLOGIA / DE GLI ACADEMICI / DI BANCHI DI ROMA, / CONTRA M. LODOVICO / CASTELVETRO DA MODENA. / In forma d'uno Spaccio di Maestro Pasquino. / Con alcune operette, / DEL PREDELLA, / DEL BVRATTO, / DI SER FEDOCCO. / In difesa de la seguente Canzone del Commendatore / ANNIBAL CARO. / Appertenenti tutte à l'uso de la / lingua toscana, & al uero / modo di poetare. / [printer's device]

COLOPHON: In PARMA, in casa di Seth Viotto , del / mese di Nouembre , l'anno / M D LVIII.

21.6 x 16 cm. (8 1/2 x 6 5/16 in.); 268 pages, [16] pages.

Annibale Caro (1507–1566), born in Civitanuova, was a writer, satirist, translator, and poet. His works include his much-prized and widely read Italian translations of the *Aeneid* and Longus' *Daphnis and Chloe*, various Petrarchan lyrics, a collection of highly valued *Lettere familiari*, and an outstanding comedy, *Gli straccioni*. He is said to have perfected the *verso sciolto*, or blank verse, in Italy.

Caro engaged in a famous quarrel with Lodovico Castelvetro (1505–1571) over an ode Caro had written in praise of France. After Castelvetro criticized the poem, a war of polemics was waged and Caro denounced Castelvetro to the Inquisition. In the *Apologia de gli academicci di Banchi di Roma*, Caro attacks Castelvetro without mercy or moderation. In 1559 and in 1560, Castelvetro's response to these accusations was published in *Ragione d'alcune cose segnate nella canzone di Annibal Caro*.

For another work by Caro on exhibit, see Item 81.

PROVENANCE: Bellisario Bulgarini (signature, dated 1591, on p. 268); Bibl. Gust. C. Galletti Flor. (stamp).

REFERENCES: Adams C-739; Brunet 1, 1588; Graesse 2, 51; STC 1, 357.

1558

Giovanni Della Casa

73. *RIME, ET PROSE / DI M. GIOVANNI / DELLA CASA. / [printer's ornament] / Con le concessioni, & Priuilegij / di tutti i Prencipi. / [printer's ornament] / IMPRESSE IN VINEGIA, / PER NICOLO BEVILACQVA, / NEL MESE D'OTTOBRE. / M. D. LVIII.*

COLOPHON: Impresse in Vinegia ad instantia di M. Erasmo / Gemini, co Priuilegij del Sommo Pontefice , & / dello Illustrissimo Senato Veneto, & di tutti glialtri / Prencipi, Rep.Dominij, & Stati, & Signori, nel- / le cui terre Libri si stampano, che niuno pos- / sa queste Rime & Prose imprimere , / ne impresse vendere ne loro luo- / ghi , sotto le pene che in det / ti Priuilegij si conten- / gono, se non co- / loro a qua- / li dal / medesimo / Messer Erasmo espres- / samente sarà ciò permesso.

22.5 x 16.5 cm. (8 7/8 x 6 1/2 in.); [12] prelim. pages, 170 pages, [1] page.

A prelate, bishop, poet, translator, and writer, Giovanni Della Casa (1503–1556) was a protégé of Pope Paul III and a papal secretary of state under Paul IV. Della Casa prepared an index of prohibited books in 1549. *Il Galateo ovvero de' costumi*, his best-known work, is a treatise on polite conduct.

BYU's copy of Della Casa's *Rime et prose* is the first edition and includes *Il Galateo*. This work is similar to Castiglione's *Cortegiano*, though it is more concerned with small details of proper behavior in polite society than with courtly conduct. In the midst of heavy and varied ecclesiastical duties, Della Casa wrote a number of Latin and Italian lyric poems of great quality which are often cited for their majestic style and original language. Torquato Tasso was influenced by them.

For other courtesy books on exhibit, see Items 22, 76, and 89.

PROVENANCE: Pultio Sbarra di Conegliano; Marino Angeli.

REFERENCES: Adams C-806; Brunet 1, 1610; Gamba 278 ("Prima, bella ed originale edizione, ma postuma"); Graesse 2, 59; Parenti 196.

1559

Lodovico Domenichi

74. RAGIONAMENTO / DI M. LODOVICO DOMENICHI. / NEL
QVALE SI PARLA D'IMPRESE / D'ARMI , ET D'AMORE. / Inter-
locutori , M. Pompeo dalla barba, M. Arnoldo / Arlieno , & M. Lodouico
Domenichi . / [printer's device] / IN MILANO / Appresso à Giouann'
Antonio de gli Antonij , / M D LIX.

COLOPHON: IN MILANO / Imprimeuano i fratelli da Meda, /
M D LIX.

14.1 x 10 cm. (5 9/16 x 3 15/16 in.); 28 leaves (misnumbered 30), [2] leaves.

The Piacenza-born writer Lodovico Domenichi (1515–1564) was employed as a proofreader from 1543–1546 by the Venetian publisher Giolito. Later, at Florence, he worked for the Torrentino press. As a writer, Domenichi's works were prolific but seldom original. They include sonnets, dialogues, comedies, translations, a book of manners for women, and a dialogue on the nobility of women.

Domenichi's *Ragionamento*, in the form of a dialogue, discusses the coats of arms and medallions (*imprese*) of various noble families and includes an index to the various *imprese* at the end. It was originally published as part of *Dialogo dell'imprese militari et amorose* by Paolo Giovio.

For another work by Domenichi on exhibit, see Item 76.

PROVENANCE: Bookplate of Querzola, Libri Rari, Roma.

REFERENCES: Graesse Supp. 254 and STC 1, 528.

1561

Lodovico Dolce

75. *IL / PALMERINO / DIM. LODOVICO / DOLCE. /* [printer's ornament] / *CON PRIVILEGIO. / IN VENETIA, / APPRESSO GIO. BATTI- / STA SESSA, ET FRATELLI. / M D LXI.*

COLOPHON: *IN VENETIA APPRESSO GIO. BATTISTA / SESSA, ET FRATELLI. M D LXI.*

22.2 x 16 cm. (8 3/4 x 6 5/16 in.); 137 leaves, [1] leaf.

For a brief life of Dolce, see Item 49. For other works by Dolce on exhibit, see Items 55 and 56.

Il Palmerino, an epic poem in 32 cantos, is dedicated to Count Giovambattista Brembato. Exalting arms, love, and letters, the poem recounts the life and adventures of a man abandoned as a child near Constantinople and given the name Palmerino d'Oliva by those who found him. This work is especially interesting for its typography. A headpiece and a historiated initial appear at the beginning of each canto; a woodcut vignette heads the opening canto; a tailpiece is used if the canto ends at the bottom of a leaf. Three variant headpieces and a single tailpiece are used. A printer's device is pasted on the verso of the final leaf. BYU's copy is the first edition.

REFERENCES: Adams D-749; Brunet 2, 790; Graesse 2, 418; Parenti 206; STC 1, 523.

1564

Lodovico Domenichi

76. *LA DONNA / DI CORTE, / Discorso di Lodouico / DOMENICHI. / Nel quale si ragiona dell'affabilità & honesta / CREANZA / Da douersi vsare per Gentildonna d'Honore. /* [printer's ornament] / *AL S. DOMENICO RAGNINA, / Gentilhuomo Ragugeo. /* [printer's ornament] / [printer's device] / *IN LVCCA PER IL BVSDRAGO. / 1564.*

COLOPHON: Ad instanza di Bernardin Fagiani . 1564.

20.1 x 14.2 cm. (7 15/16 x 5 9/16 in.); 23 leaves.

For a brief life of Domenichi, see Item 74.

La donna di corte is a short discourse on women of the court. In it Domenichi affirms that the qualities of virtue and honesty are essential for courtly women. Also, the detrimental impressions of joking and frivolity are considered. An introductory letter dedicates this book to Domenichi's friend and benefactor Domenico Ragnina. This is the first edition.

Domenichi's *La donna di corte* is bound with Muzio's *Il gentilhuomo* (Item 89). For other courtesy books on exhibit, see Items 22 and 73. For other works by or chiefly about women, see Items 34, 36, 41, 62, and 63.

PROVENANCE: Ex Libris Liechtensteinianis.

REFERENCES: Adams D-774; Graesse 2, 420; Parenti 207; STC 1, 527.

1566

Mario Teluccini, called "il Bernia"

77. ARTEMIDORO / DI MARIO TELVCCINI, / SOPRANOMINATO / IL BERNIA. / Dove si contendono le grandezze de gli Antipodi. / ALL'ILLVSTRISSIMO, ET ECCELLENTISSIMO / SIGNORE, IL SIG. DON FRANCESCO DE' MEDICI / PRINCIPE DI TOSCANA. / [Medici coat of arms] / CON PRIVILEGIO. / In Venetia, appresso Domenico, & Gio. Battista Guerra, fratelli. / M D LXVI.

COLOPHON: IN VENETIA. / Appresso Domenico, & Gio. Battista Guerra, fratelli. / M D LXVI.

20.9 x 15.3 cm. (8 1/4 x 6 in.); 467 pages, [4] pages.

Teluccini (fl. second half of the sixteenth century) was a contemporary of Torquato Tasso and his companion at the court of Alfonso II d'Este. Teluccini wrote, in addition to the work on exhibit, the *Innamoramento di Paride e Vienna* and *Le pazzie amorose di Rodomonte Secondo*.

Artemidoro, an epic poem of 43 cantos in octaves, is dedicated to Francesco de' Medici. The protagonist is presented as the son, born in 220 A.D., of a native American emperor. The characters of Orlando, Rinaldo, and Rodomonte appear in the poem; they cannot, however, be the same as the paladins of Charlemagne's ninth-century court. Six centuries separate the two sets of Christian soldiers with identical names and characteristics. The 1566 printing is the first edition.

REFERENCES: Brunet 5, 693 ("Les Roland, Renaud, Rodomont . . . ne sont pas . . . les mêmes que les paladins des poèmes carlovingiens"); Graesse 7, 48; Parenti 485; STC 3, 248.

1568

Dante Alighieri

78. DANTE / CON L'ESPOSIZIONE DI / M. BERNARDINO
DANIELLO / DA LVCCA, / Sopra la sua Comedia dell'Inferno, del
Purga- / torio , & del Paradiso ; nuouamente / stampato , & posto in
luce. / Con priuilegio dell'Illustrissima Signoria / di Venetia per anni
XX. / [printer's device] / IN VENETIA, appresso Pietro da Fino, /
M D LXVIII.

NO COLOPHON.

20.6 x 14.9 cm. (8 1/8 x 5 7/8 in.); [12] prelim. pages, 727 pages, [1] page.

For a brief life of Dante, see Item 3. For other works by or about Dante on exhibit, see Items 14, 24, 40, and 86.

Bernardino Daniello (d. 1565) was a literary scholar who was born in Lucca and who died in Padova. In 1536 he published a poetics based on the writings of Aristotle and Horace. Daniello's commentary on Petrarcha was published in 1541 and is based on conversations with his teacher Trifon Gabriele. Daniello also translated Virgil's *Georgics* into Italian blank verse.

Daniello's commentary on Dante was published posthumously in 1568. It was not published again until 1987 (ed. Robert Hollander et al., University Press of New England).

PROVENANCE: Bookplate of E S.

REFERENCES: Adams D-104; Brunet 2, 504; Gamba 391; Graesse 2, 330; Mortimer 149; STC 1, 489.



Giorgio Vasari

79. Tome 1 (Parts I and II): *LE VITE / DE' PIV ECCELLENTI PITTORI, / SCVLTORI, E ARCHITETTORI / Scritte / DA M. GIORGIO VASARI PITTORE / ET ARCHITETTO ARETINO, / Di Nuouo dal Medesimo Riuiste / Et Ampliate / CON I RITRATTI LORO / Et con l'aggiunta delle Vite de' viui, & de' morti / Dall'anno 1550. insino al 1567. / Prima, e Seconda Parte. / Con le Tauole in ciascun volume, Delle cose piu Notabili, / De' Ritratti, Delle vite degli Artefici, Et de i / Luoghi doue sono l'opere loro. / [printer's ornament] / CON LICENZA E PRIVILEGIO DI N. S. PIO V. ET / DEL DVCA DI FIORENZA E SIENA. / IN FIORENZA, Appresso i Giunti 1568.*

Tome 2 (Part III, Volume I): *DELLE / VITE DE' PIV ECCELLENTI / PITTORI SCVLTORI ET ARCHITETTORI / Scritte da M. Giorgio Uasari / PITTORE ET ARCHITETTO ARETINO / Primo Volume della / Terza Parte. / [printer's ornament] / [printer's device] / Con Licenza, & Priuilegio di N. S. Pio V. & delli Illustrissimi, / & Eccellen-tissimi Signori Duca, & Principe di / FIORENZA, E SIENA. / In Fiorenza, Appresso i Giunti, 1568*

Tome 3 (Part III, Volumes II and III): *DELLE / VITE DE' PIV ECCELLENTI / PITTORI SCVLTORI ET ARCHITETTORI / Scritte da M. Giorgio Uasari / PITTORE ET ARCHITETTO ARETINO. / Secondo, et ultimo Volume / della Terza Parte. / Nel quale si comprendano le nuoue Vite, / Dall'anno 1550 al 1567. / Con vna breue memoria di tutti i piu ingegnosi / Artefici che fioriscano al presente / NELL'ACADEMIA DEL DISEGNO / In Fiorenza, et per tutta Italia, et Europa, & / delle piu importanti Opere loro. / Et con vna Descrizione de gl'Artefici Antichi, / Greci & Latini, & delle piu notabili / memorie di quella età, / Tratta da i piu famosi Scrittori. [printer's ornament] / CON LICENZA E PRIVILEGIO. / IN FIORENZA Appresso i Giunti. 1568.*

COLOPHON (after Tomes 2 and 3): IN FIORENZA, / Appresso i Giunti, / 1568.

23 x 16 cm. (9 1/16 x 6 5/16 in.); [56] prelim. pages, 529 pages, [1] page (Tome 1); [40] prelim. pages, 370 pages, [2] pages (Tome 2); [84] prelim. pages, 594 pages (misnumbered 371-1012), [4] pages (Tome 3).

Giorgio Vasari (1511-1574), painter, architect, and art historian, is considered the founder of modern art history and criticism. He studied painting

under Andrea del Sarto (1486–1531) and Michelangelo Buonarroti (1475–1564). Vasari's importance as an artist, however, is overshadowed by *Le vite*, his famous study of the lives of Italian artists from Cimabue (1240–1302) to Michelangelo.

Le vite remains a chief source for modern-day historians of Italian Renaissance artists. Vasari's goal was to honor art and artists in more than 200 biographies. He discusses the methods and processes of the various artists. Vasari also describes the engines that Leonardo da Vinci designed for entertainment at Milan, Piero di Cosimo's floats for the carnival parade at Florence, and Piero della Francesca's and Paolo Uccello's scientific works. The first edition was published in 1550. BYU's copy is the second, expanded edition and the first illustrated. Portraits of the artists are in ornamental ovals; where portraits were not available the ovals are blank.

PROVENANCE: Bookplates of Charles Spooner Esq. and Harvard College (bought "3 April, 1878").

REFERENCES: Adams V-296; Brunet 5, 1096 ("Edition peu correcte, mais qui est rare et très-recherchée"), and Supp. 2, 845–846; Cicognara 2391; Gamba 1725; Graesse 7, 264; Mortimer 515; STC 3, 353.



Portrait of Leonardo da Vinci from Vasari's *Vite* (Item 79).

Giovanni Gioviano Pontano

80. *TRATTATO / DELL'OBEDIENZA / DI M. GIOVANNI / PONTANO, / NEL QVAL SI CONTENGONO / tutti i precetti, & regole appartenenti, a chi deue co- / mandare, & a chi deue obedire, secondo la di- / uersità di tutti gli stati de gli huomini, / così publici come priuati. / TRADOTTO DA M. IACOPO / BARONCELLI Gentil'huomo Fiorentino. / CON DVE TAVOLE, L'VNA DE'CAPI- / toli principali, l'altra delle cose più notabili. / [printer's ornament] / CON PRIVI- LEGIO. / [printer's device] / IN VINEGIA, APPRESSO GABRIEL / GIOLITO DE' FERRARI. / M D LXVIIII.*

NO COLOPHON.

14.6 x 10 cm. (5 3/4 x 3 15/16 in.); [20] prelim. pages, 242 pages, [2] pages.

The prose writer, Humanist, poet, and statesman Pontano (1426–1503) held many public offices under the Aragonese dynasty in Naples. When not engaged in public affairs, Pontano found time to produce a large body of writing in Latin prose and verse. His wife Stella chiefly inspired his verse. Among his writings are historical works, philosophical treatises, astrological poetry, and dialogues on morality and religion. His works were written in a polished Latin which rivaled the best of Renaissance Italy. Pontano published numerous pamphlets which exemplify a sincere search for reason and truth. The exhibited treatise on obedience is an example of the same. Under him a flourishing school of poets was established, the Neapolitan Academy, where the members Latinized their names and devoted themselves to the study and discussion of Latin literature.

Trattato dell'obbedienza, translated from the Latin by Iacopo Baroncelli, discusses the virtues and origin of obedience, the institution of marriage, the need to fear God, and the importance of reverence. The treatise is divided into five parts and is dedicated to Pietro de' Medici.

REFERENCE: Cf. STC 2, 631 (cites a 1568 Venetian edition).

1569

Annibale Caro

81. *RIME / DEL COMMENDATORE / ANNIBAL CARO. / Col Priuilegio di N. S. PP. PIO V. / Et dell'Illustrissima Signoria / di VENETIA. / [printer's device] / IN VENETIA. / Appresso ALDO MANVTIO. / M D LXIX.*

NO COLOPHON.

22.7 x 15.4 cm. (8 15/16 x 6 1/16 in.); [8] prelim. pages, 103 pages, [9] pages.

For a brief life of Caro, see Item 72.

This first edition of Annibale Caro's collected poems consists primarily of sonnets and odes. It also includes madrigals, a pastoral eclogue, and an octave. The collection was published after Annibale's death by his nephew, Giovanni Battista Caro, who dedicates it to Alessandro Farnese in a letter dated 1 May 1568. The text is in Italic type with introductory material in Roman type.

REFERENCES: Adams C-746; Brunet 1, 1588; Gamba 1287; Graesse 2, 51; Molinaro 14; Parenti 131; Renouard 206 #9; STC 1, 358.

1569 / 1570

Domenico Mora

82. *IL SOLDATO / DI M. DOMENICO / MORA, BOLOGNESE, / GENTILHOMO GRISONE, ET / CAVALLIERE ACADEMICO STORDITI: / NEL QVALE SI TRATTA DI / tutto quello, che ad un uero Soldato, & nobil Cavalliere si con- / uiene sapere., & essercitare nel mestiere dell'arme. / ET QVESTA, SECONDO L'ORDINE DA NOI / posto è la quarta Gioia congiunta all'Anella della nostra Collana Historica. / ALL'ILLVSTRISSIMO, ET ECCELLENTISSIMO / Signor, il Signor Duca di Parma, Piacenza, & Castro, / Gran Confaloniere di Santa Chiesa. / CON PRIVILEGI. / [printer's device] / IN VENETIA APPRESSO GABRIEL / GIOLITO DI FERRARII / [printer's ornament] M D L X X. [printer's ornament]*

COLOPHON: IN VENETIA, Per Giouan. Griffio. / M D L X I X.

20.2 x 15 cm. (7 15/16 x 5 15/16 in.); [16] prelim. pages, 254 pages.



Woodcut from Mora's *Il soldato* (Item 82).

Domenico Mora (b. 1539), a native of Bologna, lived a life of great adventure. He was a soldier by trade during the wars of religion. He fought against the Huguenots, the Turks, and the Muscovites. In Poland he served as a colonel and governor. He returned to Italy probably at the beginning of the seventeenth century.

Il soldato, a treatise in four books for and about "the soldier," contains such information as the duties of officers, the art of laying siege to fortifications, and the uses of artillery. The work is dedicated to the Duke of Parma, Piacenza, and Castro. BYU's copy contains leaves from two editions. Its preliminary leaves (i.e., the title page, dedications, and table of contents) are from the 1570 edition, published by Giolito; the text is that of the first edition, printed by Griffio in 1569.

For another work on the military arts, see Item 96.

PROVENANCE: Ex Libris M. A. Principis Burghesii.

REFERENCES: Adams M-1738; Graesse 4, 599; Mortimer 314; Parenti 357; STC 2, 418.

1570

Benedetto Varchi

83. *L'HERCOLANO / DIALOGO DI MESSER / Benedetto Varchi, / Nel qual si ragiona generalmente delle lingue, / & in particolare della Toscana, e della / FIORENTINA / Composto da lui sulla occasione della disputa occorsa / tra'l Commendator Caro, e M. Lodouico Casteluetro / NVOVAMENTE STAMPATO, / Con vna tauola pienissima nel fine di tutte le cose notabili, / che nell'opera si contengono. / CON LICENZA, E PRIVILEGIO PER ANNI X. / [printer's device] / IN VINETIA, M D LXX. [altered date?] / Appresso Filippo Giunti, e Fratelli.*

COLOPHON: IN VINETIA M D LXX.

20.2 x 15.1 cm. (7 15/16 x 5 15/16 in.); [16] prelim. pages, 282 pages, [34] pages.

Benedetto Varchi (1503–1565) was an Italian scholar, Humanist, and historian. Known especially for his *Storia fiorentina*, a history of Florence from 1527 to 1538, Varchi was a fierce supporter of Florentine liberty and was among those responsible for the expulsion of the Medici from Florence in 1527. Varchi lectured at the Florentine Academy, especially on Dante and Petrarcha. He often engaged in the heated discussions of his time, particularly the controversy over which dialect should become the Italian literary language. He favored Tuscan and was among those who doubted the authenticity of the Dante manuscript (*De vulgari eloquentia*) discovered by G. G. Trissino (see Item 24).

Published posthumously, *L'Hercolano* discusses, in dialogue form, the Italian language. Varchi was inspired to write it by the quarrel between Annibale Caro and Lodovico Castelvetro (see Item 72). The dialogue contains a remark which two years later sparked a dispute about Dante. Varchi, arguing that the yet unnamed vulgar language should be called the Florentine language and not the Italian language, has one of the interlocutors state that Dante could be considered not only equal but perhaps even superior to Homer.

REFERENCES: Adams V-247. Cf. Brunet 5, 1086; Gamba 1000; Graesse 7, 260; Parenti 503; STC 3, 350 (all of whom cite a Florentine Giunta edition of 1570, while BYU's copy was published in Venice).

1571

Francesco Sansovino

84. *GL'ANNALI / OVERO LE VITE / DE' PRINCIPI ET SIGNORI / DELLA CASA OTHOMANA / Di M. Francesco Sansouino. / Ne quali si leggono di tempo in tempo tutte le guerre / particolarmente fatte dalla nation de' Turchi, in di- / uerse prouincie del mondo contra i Christiani. / Con Priuilegio del Senato per xx. anni. / AL GRAN PALATINO SEDOMIRIENSE. / [printer's device] / IN VENETIA M D LXXI.*

COLOPHON: IN VENETIA. / Appresso Iacopo Sansouino. M D LXX.

18.4 x 14 cm. (7 1/4 x 5 1/2 in.); [10] prelim. leaves, 134 leaves, [1] leaf.

Francesco Sansovino (1521–1586), born at Rome, was the son of the famous architect and sculptor Iacopo Sansovino (1486–1570). After the sack of Rome in 1527, Sansovino fled with his father to Venice. Francesco wrote prodigiously. He was an author of poetry, literary criticism, and history, and was a translator and editor.

Gl'annali overo le vite de' principi et signori della casa Othomana details the lives of the Ottoman princes and lords and the wars between the Turks and the Christians. There are headpieces, initials, and a portrait of the author on the recto of the final leaf.

PROVENANCE: Green stamp of A M (on title page).

REFERENCE: STC 3, 123.

MONDO NUOVO. LIB. I. 57

sono altre più d'un huomo le gambe di tal maiz,
e tal Prouincia due volte l'anno lo raccoglie.

Modo di fare il pane.



LE donne Molandaie, che lo macinano, pigliono una quantità di questo grano, & la sera innanzilo bagnano con acqua fredda; la mattina con due pietre à poco à poco lo infrangono; chi sta in piedi, & chi con le ginocchia in terra; nè guarzano se bene ci andasse dentro capelli, ò pidochi loro. Fatta la massa, che à poco à poco hanno

H con

Girolamo Benzoni

85. *LA HISTORIA DEL / MONDO NVOVO / DI M. GIROLAMO BENZONI / MILANESE. / LAQVAL TRATTA DELLE / Isole, & mari nuouamente ritrouati, et delle / nuoue Città da lui proprio vedute, / per acqua, & per terra in / quattordici anni. / Nuouamente ristampata, et illustrata con la giunta d'alcune / cose notabile dell'Isole di Canaria. / CON PRIVILEGIO. / [printer's device] / IN Venetia, Ad instantia di Pietro, & Francesco / Tini, fratelli. M. D. LXXII.*

COLOPHON: IN VENETIA, / APPRESSO GLI HEREDI DI / GIOVAN MARIA BONELLI. / M. D. LXXII.

15.1 x 9.7 cm. (5 15/16 x 3 13/16 in.); [4] prelim. leaves, 179 leaves, [1] leaf.

The explorer Girolamo Benzoni (1519–after 1566) traveled much of the then-known world. He was born in Milan and acquired a love of travel in his youth. Early journeys included business trips for his father to France, Spain, and Germany. He spent many years in the Americas.

In 1565 Benzoni published the first account of his travels and adventures, from 1541 to 1556, in the New World. In his travels Benzoni visited Puerto Rico, Haiti, Cuba, Panama, the Pacific coast of Peru and Guatemala, and he made a number of inland journeys. He covered most of the known parts of the New World and occasionally joined Spanish raids on the Indians. *Historia del mondo nuovo* is not only an adventurous autobiography but also an early historical account of the New World and of Spanish colonization. BYU's copy is the second, enlarged edition.

PROVENANCE: Wm. A. Chatto (signature on flyleaf).

REFERENCES: Adams B-688; Graesse 1, 338; STC 2, 203. Cf. Brunet 1, 779.

Vincenzo Buonanni

86. *DISCORSO / DI VINCENTZIO / BVONANNI, / SOPRA LA PRIMA CANTICA / del diuinissimo Theologo DANTE d'Alighieri / del Bello nobilissimo Fiorentino, / Intitolata Commedia. / [printer's ornament] / Con licentza, & Priuilegio. / [printer's device] / IN FIORENZA / Nella Stamperia di Bartolomeo Sermatelli. / M D LXXII.*

COLOPHON: IN FIORENZA / Nella Stamperia di Bartolomeo Sermatelli. / M D LXXII.

21.9 x 15.3 cm. (8 5/8 x 6 in.); [8] prelim. pages, 230 pages, [6] pages.

Vincenzo Buonanni (b. first half of the sixteenth century) was of Florentine noble birth. A man of classical and Italian letters, he was a member of the Florentine Academy and had good relations with other literati of his time, especially with A. F. Grazzini (called Lasca). At the end of 1550, when the reformers of the Florentine language were chosen (e.g., Varchi, Gelli, and Giambullari), Lasca invited them to include Buonanni in their distinguished ranks. Other than the *Discorso* Buonanni wrote Latin poems with some success. Most of his commentaries, however, had little success because most critics considered him unorthodox in his linguistic theories.

Discorso, a text of Dante's *Inferno* accompanied by extravagant commentary, is dedicated to Francesco de' Medici. In this work Buonanni represents with a "tz" the hard "z," both in the text and in the commentary. This innovation was considered hilarious by most Florentines, particularly by Lasca, who accused Buonanni of wanting to confuse an already clear fact.

For other books by Dante on display, see Items 3, 14, 24, 40, and 78.

REFERENCES: Gamba 1276; Graesse 2, 330; STC 1, 491.



Vincenzo Borghini, Antonio Benivieni,
Sebastiano Antinori, and Agnolo Guicciardini

87. ANNOTATIONI / ET DISCORSI / SOPRA ALCVNI LVOGHI /
Del Decameron, / Di M. Giovanni Boccacci; / Fatte dalli molto Magnifici
Sig. Deputati / da loro Altezze Serenissime, / Sopra la correzione di esso
Boccaccio, stampato / l'Anno M D LXXIII. / [printer's ornament] /
CON LICENTIA, ET PRIVILEGIO. / [printer's device] / IN FIORENZA /
Nella Stamperia de i Giunti / M D LXXIII.

COLOPHON: IN FIORENZA, / Nella Stamperia di Filippo, e /
Iacopo Giunti, e'fratelli. / MDLXXIII. / CON PRIVILEGIO.

19.7 x 14 cm. (7 3/4 x 5 1/2 in.); [40] prelim. pages, 142 pages, [16] pages.

For a summary of Boccaccio's life and major work, see Item 18. For another work by Boccaccio on exhibit, see Item 20.

The *Annotazioni* is a scholarly and learned commentary on Boccaccio's *Decameron* meant to accompany the 1573 *Decameron*, which had been expurgated by order of the Roman Curia. The deputies for the correction of Boccaccio's work, called by Cosimo de' Medici and by two popes (Pius V and Gregory XIII), were nine in number. The "deputati" mentioned in the title of the *Annotazioni* are Vincenzo Borghini (1515–1580), a philologist, historian, and Benedictine; Antonio Benivieni the Younger (1533–1598), an erudite Florentine priest and author of *Vita di Pietro Vettori*; Sebastiano Antinori (1524–1592), one of the first members of the Accademia della Crusca; and Agnolo Guicciardini (1525–1581).

REFERENCES: Adams B-2167; Graesse 1, 450–451; STC 1, 256. Cf. Brunet 1, 1002, and Gamba 180.



Giovanni Francesco Lottini

88. *AVVEDIMENTI / CIVILI, / DI M. GIOVANFRANCESCO / LOTTINI DA VOLTERRA. / Al Serenissimo D. FRANCESCO MEDICI / GRAN DVCA di Toscana. / [printer's ornament] / CON LICENZA, E / PRIVILEGIO. / [printer's device] / IN FIRENZE, / Nella Stamperia di Bartolomeo Sermatelli. / M D L X X I I I I.*

COLOPHON: IN FIORENZA, / Appresso Bartolomeo Sermatelli. / M D L X X I I I I.

23.3 x 16.7 cm. (9 3/16 x 6 9/16 in.); [24] prelim. pages, 245 pages, [2] pages.

The political theorist Lottini (1512–1572) lived an adventurous life which culminated in the 1548 conspiracy to assassinate Lorenzino de' Medici. Other accusations of murder pursued him for many years and resulted in his imprisonment several times. He served under Cosimo de' Medici, then under Cardinal Santafora, and finally under Pope Marcellus III, from whom he received the Abbey of Colle in Piemonte as an award. Lottini was later nominated to be a bishop (1560). He declined the honor.

Avvedimenti civili is a political work in a form similar to that of Machiavelli's *Il principe*. It tries to establish in 563 points the fundamental problems of the State, reprising all of the characteristic Machiavellian themes like virtue and fortune and treating briefly the typical sixteenth-century ideal of a mixed government. It focuses much more attention on technical questions and includes moral preoccupations that demonstrate a passage from Machiavellian to Post-Tridentine political thought. The work was published by the author's brother, Girolamo, and dedicated to Francesco de' Medici in a letter dated 24 August 1574. BYU's copy is the first edition.

REFERENCES: Gamba 1495 ("Edizione postuma") and Parenti 317.

89. *IL GENTILHOMO / Del Mutio Iustinopolitano.* / In questo uolume distinto in tre dialoghi si tratta la materia della nobiltà : & si mostra quante ne siano le maniere : qual sia la uera : onde ella habbia hauuto origine: / come si acquisti:come si conserui:& come si perda. Si par la della nobiltà de gli huomini,& delle donne ; delle persone priuate,& de' Signori . / Et finalmente tra la nobiltà & delle arme, & delle lettere si disputa qual sia la maggiore. / Con la Tauola delle cose notabili. / CON PRIVILEGI. / [printer's device] / In VENETIA, Appresso gli Heredi di Luigi Valuassori, / & Gio. Domenico Micheli. M. D. LXXV.

NO COLOPHON.

20.2 x 14.2 cm. (7 15/16 x 5 9/16 in.); [16] prelim. pages, 286 pages.

Muzio (1496–1576), an Italian writer and diplomat, wrote polemics against the theologians P. P. Vergerio the Younger (1498–1565) and Bernardino Ochino (1487–c. 1565). Muzio was influenced by and very supportive of the Counter-Reformation. Like many in his day, he longed to end the foreign domination of Italy. He began his literary career later in life, and among his poetical works are *Egloghe* and *Rime diverse*.

Il gentilhuomo ("the gentleman") is a set of three dialogues on nobility between two fictitious characters, a Florentine named Eugenio and a foreigner named Nobile. The work, dedicated to Prince Luigi Mocenigo of Venice, discusses the proper behavior of nobles, how nobility came to be, and how one acquires, keeps, or loses nobility.

Muzio's *Il gentilhuomo* is bound with Domenichi's *La donna di corte* (Item 76). For other courtesy books, see Items 22 and 73.

REFERENCES: Adams M-2084; Graesse 4, 638 (cites existence of an earlier 1571 edition); Parenti 360 (lists 1575 as first edition); STC 2, 443.

1576

Andrea Bacci

90. *DEL TEVERE / DI M. ANDREA BACCI / MEDICO ET FILOSOFO / Libri Tre, / Ne' quali si tratta della natura, & bontà dell'acque, & i specialmente del Teuere, & dell'acque antiche di Roma, del Nilo, del Pò, dell'Arno, & d'altri i fonti, & fiumi del mondo. / Dell'uso dell'acque, & del beuere in fresco, con Neui, / con Ghiaccio, & con Salnitro. / Delle Inondationi, & de' rimedii, che gli antichi Romani fecero, & che hoggidi si possan fare in questa, / & in ogni altra Inondatione. / All'Illustrissimo Senato, & Incrito Popolo Romano. / [printer's device] / IN VENETIA, M D LXXVI.*

NO COLOPHON.

20.2 x 14.5 cm. (7 15/16 x 5 11/16 in.); [8] prelim. pages, 309 pages, [9] pages.

Andrea Bacci (1524–1600) was a physician, philosopher, and naturalist. As a professor, he taught and lectured in Rome on botany and pharmacology. The personal physician to Pope Sixtus V, Bacci wrote several works which treated medical subjects. He also wrote a treatise on the history of wine.

In *Del Tevere*, Bacci treats famous rivers, including the Tiber, the Nile, the Po, and the Arno. He discusses possible uses of the waters and procedures to follow when rivers flood. Bacci published the first edition of his treatise in two books in Rome in 1558. BYU's copy is the first edition to appear in three books. In 1599 a fourth book was published in Rome.

REFERENCES: Adams B-8; Brunet 1, 599; Gamba 1220; Graesse 1, 270; Parenti 45 (the 1576 edition is the first in three books); Renouard 222 #3; STC 1, 155.

1581

Torquato Tasso

91. *RIME / DEL SIGNOR / TORQVATO / TASSO. / PARTE PRIMA. / Insieme con altri componimenti / del medesimo. / CON PRIVILEGIO. / [printer's device] / IN VINEGIA, M D LXXXI.*

NO COLOPHON.

15 x 10 cm. (5 7/8 x 3 15/16 in.); [24] prelim. pages, 160 pages; [8] prelim. pages, 74 pages; [4] prelim. pages, 9 pages; [2] prelim. pages, 22 pages; [2] prelim. pages, 27 pages; [2] prelim. pages, 4 pages, [4] blank pages; [2] prelim. pages, 17 pages, [3] pages.

The poet Torquato Tasso (1544–1595), son of Bernardo, was born at Sorrento. The young Torquato studied under the Jesuits in Naples before joining his father at the court of Urbino. In 1560 Torquato traveled to Padua to study law, which he abandoned for the study of eloquence and philosophy in Bologna. From 1565–1572 he served under Cardinal Luigi d'Este and then entered the service of Duke Alfonso II d'Este and became the resident poet of the Ferrarese court. His most celebrated work is the *Gerusalemme liberata* (1575), an epic based on the First Crusade. Tasso suffered from delusions of persecution and, after a series of mad wanderings, was committed to the insane asylum of Sant'Anna in Ferrara (1579–1586). After his release, he visited various Italian cities before dying in Rome.

Tasso's *Aminta*, contained in BYU's first edition copy of the *Rime*, has often been called the "perfect pastoral play." Produced under Tasso's own direction for the court at Ferrara in 1573, the play is in five short acts and is a forerunner of opera. The *Rime* also includes Tasso's lyric poems and even some of his letters. The rarity of BYU's edition is said to have resulted from printer Aldo Manuzio the Younger's visit to Tasso in the asylum where Tasso expressed displeasure with the edition and ordered the copies destroyed.

For other books by or about Torquato Tasso on exhibit, see Items 92, 94, 95, 99, and 100.

REFERENCES: Adams T-250; Brunet 5, 663–664 ("un vol. très-rare"); Gamba 967 ("Molto rara"); Graesse 7, 32 ("Volume très rare et remplacé par Alde . . . en 1582 et de nouveau en 1583"); Parenti 482; Renouard 229 #10 ("Cette première édition de la première partie des œuvres de T. Tasso est très rare, et peu connue"); STC 3, 237.

1582

Torquato Tasso

92. DISCORSO / DELLA VIRTV` / HEROICA, ET DELLA / CHARITA` / DEL SIG. TORQVATO TASSO. / AL / SERENISS. SIG. MONSIG. / il Cardinale Cesareo. / [printer's device] / IN VENETIA, / Appresso Bernardo Giunti, e fratelli. / M D LXXXII.

NO COLOPHON.

20.5 x 15 cm. (8 1/16 x 5 5/16 in.); 10 leaves.

For a brief life of Torquato Tasso, see Item 91. For other works by or about Tasso on exhibit, see Items 94, 95, 99, and 100.

Discorso della virtù heroica, et della charità is dedicated to Cardinal Cesareo, described as a hero first and then a cardinal. The discourse discusses the parallels

between heroic virtue and charity. The first, for example, has as its reward the glory of the world; the second carries with it promised glory in Paradise. Tasso cites examples from both classical and Christian authors to support his views.

REFERENCES: Graesse 7, 39; Parenti 482; STC 3, 241.

1583

Bernardo Tasso

93. *L'AMADIGI / DEL / S. BERNARDO / TASSO. / A
L'INVITISSIMO E / CATOLICO RE PHILIPPO. / Nuouamente
ristampato , & dalla prima impressione / da molti errori espurgato . /*
[printer's device] */ IN VENETIA, / Appresso Fabio , & Agostino
Zoppini Fratelli. / M D L X X X I I I.*

COLOPHON: IN VENETIA, / Appresso Fabio , & Agostino Zoppini Fratelli. / M D L X X X I I I.

20.4 x 15.1 cm. (8 1/16 x 5 15/16 in.); [8] prelim. pages, 731 pages, [1] page.

Bernardo Tasso (1493–1569) was the father of Torquato and a poet, courtier, and critic in his own right. Of a noble Bergamo family, Bernardo studied in Padua and served various Italian courts. He composed a variety of Petrarchan-inspired lyrics, Horatian odes, and letters, as well as his greatest work, the epic *Amadigi*.

Originally published in 1560 and reprinted in 1581 and 1583, *L'Amadigi* extends to 100 cantos and is derived from a popular Spanish romance on Amadis of Gaul. A success for a considerable period and an important source of influence on Torquato, this extremely long poem initiated the longest literary debate of the Cinquecento. The debate centered around the question of what rules an epic should follow.

PROVENANCE: Chatsworth Collection.

REFERENCES: STC 3, 235. Cf. Brunet 5, 662; Gamba 1686; Graesse 7, 31.

Torquato Tasso

94. APOLOGIA / DEL SIG. TORQVATO / TASSO. / IN DIFESA
 DELLA SVA / GIERSALEMME / LIBERATA. / Con alcune
 altre Opere , parte in accusa , parte / in difesa dell'Orlando furioso
 dell'- / ARIOSTO. della Gierusalemme / istessa, dell'Amadigi del /
 TASSO Padre. / I titoli tutti si leggono nella seguente facciata. / CON
 PRIVILEGI. / [printer's device] / IN FERRARA, / Appresso Giulio Cesare
 Cagnacini, et Fratelli. 1585.

NO COLOPHON (for the *Apologia*).

15.9 x 10.2 cm. (6 1/4 x 4 in.); [176] leaves.

For a brief life of Tasso, see Item 91. For other works by or about Tasso on exhibit, see Items 92, 95, 99, and 100.

The *Apologia* is Tasso's defense against critics of his epic, *La Gerusalemme liberata*, and is dedicated to Ferrante Gonzaga in a prefatory letter dated 20 July 1585. In addition to the *Apologia*, this volume contains *Lettere diverse*, a collection of miscellaneous letters by Tasso and others on the merits of *La Gerusalemme liberata* and one letter by Tasso praising Ariosto's *Orlando furioso*; the *Parere del signor Francesco Patrici*, a defense of Ariosto; the *Difesa dell'Orlando furioso dell'Ariosto*, a defense of the *Orlando furioso* by that author's grand-nephew, Horatio Ariosto; and *Degli accademici della Crusca difesa*, a defense of Ariosto against Camillo Pellegrino's *Dialogo dell'epica poesia*, which is quoted in the Crusca's defense. A colophon appears at the conclusion of Horatio Ariosto's defense of his granduncle and reads "IN FERRARA. / Appresso Giulio Cesare Cagnacini, & Fratelli. / M. D. L X X X V."

PROVENANCE: The coat of arms of Jacques Auguste de Thou (1553–1617) and his first wife Marie de Barbançon (d. 1601) on the front and back covers; bookplate of Ing. Roberto Almagia.

REFERENCES: Adams T-225 and STC 3, 240.



Leonardo Salviati

95. DELLO / INFARINATO / Accademico della Crusca / Risposta / ALL' APOLOGIA DI / TORQVATO TASSO / Intorno all'Orlando Furioso , e alla / Gierusalèm liberata. / CON LICENZIA, E PRIVILEGIO. / [printer's device] / IN FIRENZE / Per Carlo Meccoli , & Saluestro / Magliani. 1585.

NO COLOPHON.

16.1 x 9.6 cm. (6 5/16 x 3 13/16 in.); [16] prelim. pages, 149 pages, [2] pages.

The Florentine writer Salviati (1540–1589) was well educated and highly regarded in the prominent literary circles of his day. Salviati was a member of the Accademia della Crusca, an organization established for the purpose of purifying the Italian language, from the Academy's inception in 1582. He wrote orations, critical essays, comedies, and polemics.

Salviati, writing under the pseudonym "Infarinato Accademico," published *Risposta all'Apologia di Torquato Tasso* to express the views of the Accademia della Crusca against Tasso. Salviati concerns himself with problems in the plot of Tasso's *Gerusalemme liberata* and makes a basic distinction between poetry and history. Poetry, according to Salviati, is characterized by imitation and history by narration. This leads him to criticize Tasso, whose work, in Salviati's view, partakes more of history than of poetry. In one of numerous prefaces the "printer" reviews the antecedent documents in the quarrel, giving their exact dates. Because this is the only publication known from this press, the printers' names may themselves be pseudonymous; it has been argued that the printers were really Filippo and Jacopo Giunti. Dedicated to Grand Duke Francesco de' Medici in a letter dated 10 September 1585, this first-edition pamphlet is commonly called the "first *Infarinato*."

For works by Torquato Tasso on exhibit, see Items 91, 92, 94, 99, and 100.

PROVENANCE: Alessandro Rossi (contemporary signature on title page).

REFERENCES: Gamba 582; Parenti 298; STC 2, 155; Weinberg 1016–1018.

Giulio Cesare Brancaccio

96. *DELLA NVOVA / DISCIPLINA / & / VERA ARTE MILITARE / DEL / BRANCATIO / LIBRI VIII.* / *Ne' quali oltre la piena informa-*
tione di tal arte , con breui regole, per commodità de' / Soldati ; secondo
i precetti di CESARE ; chiaramente si dimostra , con / quanta facilità ,
& poca spesa , possa ogni Prencipe difendersi , / combattendo in campagna
con le sole sue forze da / qual si voglia potentissimo essercito . / Con la
maniera facile d'assalire , & vincere con le proprie militie / tutte le
nationi. / CON PRIVILEGI. / [printer's device] / IN VENETIA,
M . D . XXCV. / Presso Aldo.

NO COLOPHON.

34.3 x 23.4 cm. (13 1/2 x 9 1/4 in.); 202 pages (misnumbered 201).

Giulio Cesare Brancaccio (c. 1515–c. 1586), was born of a noble Neapolitan family. As a youth he devoted himself to Humanistic and literary studies and the use of arms. Later he distinguished himself in military campaigns and as a bass singer.

Brancaccio's most important work is *Della nuova disciplina*, a commentary on the writings of Julius Caesar. This book was first published in Venice in 1582; BYU's 1585 copy is the only Aldine edition. Another edition appeared in 1595 in Venice, and in 1620 an edition was published in German in Frankfurt. Brancaccio's commentary is full of observations based on his military and ambassadorial experiences throughout Europe.

For another work on the military arts, see Item 82.

REFERENCES: Adams B-2657; Brunet 1, 1201 ("Cette édition . . . n'est autre que celle de Venise, Vittorio Baldi, 1582 . . . Il n'y a de changé que le frontispice"); Graesse 1, 519; Renouard 235 #2; STC 1, 295.





LA TOSCANA (in cui nacque, e di cui, fatto secondo Duca della sua Città, Metropolihora, e Dominatricce, della maggior parte di detta Regione, diuenne COSIMO DE' MEDICI Primo Gran Duca) nobilissima, & amenissima, parte d'Italia, e prima che niun'altra habitata. Questa con uarij nomi in uarij tempi chiamata, e finalmente detta Etruria, e Toscana, donde, corrotto il uocabolo, uolgarmente uien detta Toscana, fù un tempo da' Tirreni, popoli della Lidia, habitata, e posseduta; da' quali nomossi per alcuno spatio di tempo Tirrenia; e fù più che daniuno altro popolo, che ò innanzi, ò dopo, l'habitasse, renduta gloriofa, & illustre.
Percioche

Etruria, Toscana, Tofiana - /
lorni peyati de' tili, habitudine
di Toscana.

Aldo Manuzio the Younger

97. *VITA / DI / COSIMO / DE' / MEDICI, / PRIMO / GRAN DVCA / DI / TOSCANA, / Descritta / da / Aldo Mannucci. / IN BOLOGNA MDLXXXVI.*

NO COLOPHON.

34.2 x 23.9 cm. (13 7/16 x 9 7/16 in.); [8] prelim. pages, 188 pages, [2] pages.

Aldo the Younger (1547–1597) was the grandson of Aldo Manuzio, and the son of Paolo. He was the third generation and last member of the Manuzio family to carry on the work of the Aldine press. At Cancelleria he was appointed professor of literature, and in 1585 he moved to Bologna where he published the biography of Cosimo de' Medici (1519–1574). He continued editorial and printing work and was called to Rome in 1588 by Pope Sixtus V to direct the the Vatican press. Aldo was also a competent classical scholar, and at the early age of 14 he published a work on Latin spelling. He died in Rome.

Manuzio's first edition of Cosimo's life is dedicated to Phillip II. Cosimo, called "il Grande" ("the Great"), was the first Grand Duke of Tuscany. This biography has an engraved title with ornamental border, headpieces, and woodcut and engraved initials with scenes of people as background. There is a small engraved map of Tuscany at the head of the text, and a portrait of Cosimo de' Medici in a capital. Bound with BYU's copy, which has a distinguished provenance, are manuscript notes containing the genealogy of Cosimo and necrological notes concerning the grand dukes.

PROVENANCE: Libraria Colonna (red stamp, p. 188); engraved bookplate of the Earl of Oxford; inscription and bookplate of Walter Wilson Greg ("Trin. Coll. Camb. 1896").

REFERENCES: Adams M-457; Brunet 3, 1386; Gamba 1503; Graesse 4, 376; Mortimer 276; Parenti 330; STC 2, 328. Cf. Brunet Supp. 1, 937.

Giovanni Battista Armenini

98. *DE' VERO PRECETTI / DELLA PITTURA / DI M. GIO. BATTISTA ARMENINI / DA FAENZA / LIBRI TRE. / Ne' quali con bell'ordine d'vtli, & buoni auertimenti, per chi desi- / dera in essa farsi con prestezza eccellente; si dimostrano i modi / principali del disegnare, & del dipignere, & di fare le / Pitture, che si conuengono alle conditioni de' / luoghi, & delle persone. / Opera non solo vtile, & necessaria à tutti gli Artefici per cagion del disegno / lume, & fondamento di tutte l'altre arti minori, ma anco à cia- / scun altra persona intendente di cosi nobile professione, / Al Sereniss. Sig. il Signor GVGLIELMO Gonzaga / Duca di Mantoua, di Monferrato, &c. / [printer's device] / IN RAVENNA Appresso Francesco Tebaldini. 1587. / ad instantia di Tomaso Pasini Libraro in Bologna. / Con licenza dell'Ordinario, & della Santiss. Inquisit.*

NO COLOPHON.

20.4 x 14 cm. (8 1/16 x 5 1/2 in.); [20] prelim. pages, 229 pages, [3] pages.

Armenini (1530–1609) was an artist and writer from Faenza. He came from a family with a long tradition in medicine. As a young man, he was educated in Greek and Latin, and at the age of 15 he went to Rome to study art. In 1587 he left Rome to travel throughout Italy in order to study different artists and their works, observing particularly the techniques, methods, and styles of the great masters.

A mediocre painter himself, Armenini is especially renowned for *De' vero precetti della pittura*, one of the most important treatises on the art of painting published in the sixteenth century. His only published work, this treatise offers practical advice to painters and contains valuable information on the techniques of many great Italian artists, such as Michelangelo and Tintoretto. The work relates numerous anecdotes directly derived from the artists' workshops, including a few about Michelangelo not found elsewhere. *De' vero precetti* emphasizes the decadence in art after Michelangelo, which Armenini attributes to the abuse of imitating the great masters. Armenini was the first to express the concern that important works of art were migrating north of the Alps, to Dresden, London, and elsewhere.

PROVENANCE: Gio. Battista Secchini (seventeenth-century inscription on title page); Giaco. Franzoen (inscription, dated 1738, on frontispiece); bookplate of Marcellus Schlimovich; Sociedad Hebraica Argentina (red stamp on frontispiece).

REFERENCES: Cicognara 74; Gamba 1216 ("Vi sono esemplari coll'anno 1586, ma l'edizione è una sola"); Graesse 1, 223; Parenti 39 (cites 1587 as first edition); STC 1, 132 (1587 is second issue of 1586 first edition); Verga 126.

Torquato Tasso

99. *DISCORSI / DEL SIGNOR / TORQVATO TASSO. / DELL' ARTE POETICA ; ET IN / particolare del Poema Heroico . / ET INSIEME IL PRIMO LIBRO DELLE LETTERE / scritte à diuersi suoi amici, le quali oltra la famigliarità, sono ri / piene di molti concetti, & auertimenti poetici à di / chiaratione d'alcuni luoghi della sua / Gierusalemme liberata. / GLI VNI, E L'ALTRÉ SCRITTE NEL TEMPO, / ch'egli compose detto suo Poema. / NON PIV STAMPATI. / CON PRIVILEGI. / [printer's device] / IN VENETIA, MDLXXXVII. / Ad instanza di Giulio Vassalini Libraro à Ferrara.*

NO COLOPHON.

20.1 x 14.7 cm. (7 15/16 x 5 13/16 in.); [4] prelim. leaves, 108 leaves.

For a brief life of Torquato Tasso, see Item 91. For other works by or about Tasso on exhibit, see Items 92, 94, 95, and 100.

The *Discorsi dell'arte poetica*, written before 1566 but not published until 1587, represents Tasso's efforts to compose a personal poetics. The three books of the *Discorsi* treat respectively the matter, the form, and the style of the heroic poem and offer insights into the composition of the *Gerusalemme liberata*. The volume also contains a collection of Tasso's personal letters. These letters are of value because they discuss not only his poetics but also various passages in his epic. Both the discourses and the letters were written while Tasso was working on his masterpiece and gained for him the fame of a literary theorist.

PROVENANCE: Chas. Cammell.

REFERENCES: Adams T-228; Graesse 7, 39; Parenti 482; STC 3, 238. Not listed in Renouard, but according to the Bibliothèque Nationale's *Catalogue des Ouvrages de Tasso*, the 1587 *Discorsi* was printed at the Aldine press.

Torquato Tasso

100. *IL RE / TORRISMONDO / TRAGEDIA / DEL SIG. TORQVATO / TASSO: / AL SERENISS.MO SIG.RE / Don Vicenzo Gonzaga / Duca di Mantoua , & di Monferrato , &c. / [printer's device] / IN BERGAMO, MDLXXXVII. / Per Comino Ventura, & Compagni.*

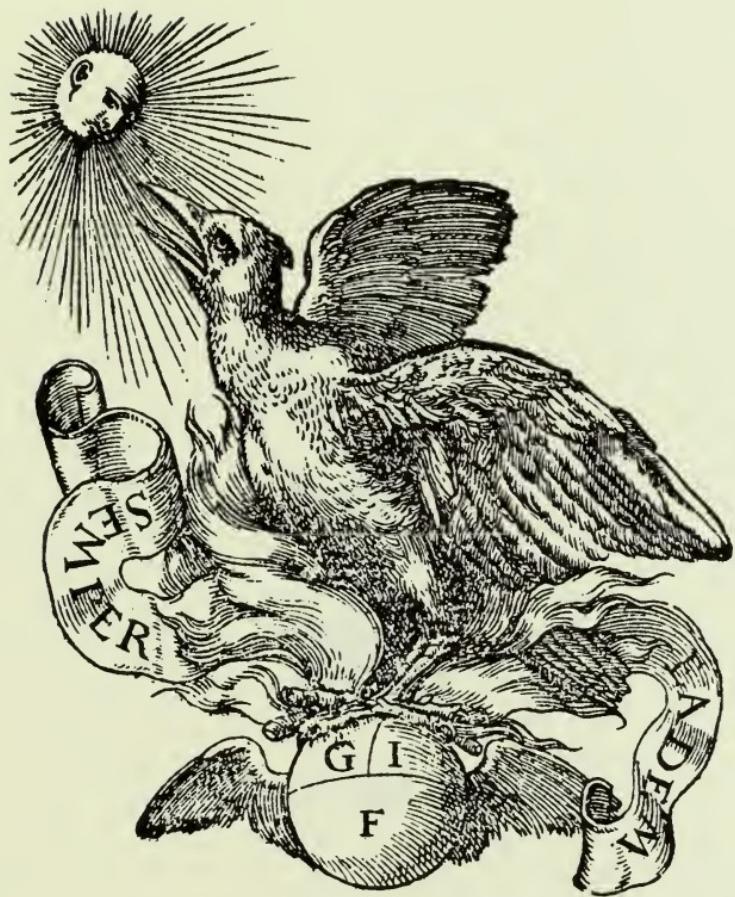
NO COLOPHON.

19.4 x 14.6 cm. (7 5/8 x 5 3/4 in.); [4] prelim. leaves, 82 leaves.

For a brief life of Tasso, see Item 91. For other books by or about Tasso on exhibit, see Items 92, 94, 95, and 99.

Torrismo is a five-act verse play written for Don Vicenzo Gonzaga, Duke of Mantua, for whom Tasso had a great deal of respect. The plot for this tragedy derives from Olao Magno's *Historia de gentibus septentrionalibus* (1555) and revolves around the incestuous passion of Torrismondo for his sister Alvida. The copy on display is the first of several editions published the same year and contains a dedicatory letter to Don Vicenzo Gonzaga dated 1 September 1587. The printer's device on the title page appears with the motto *bona fortunae*.

REFERENCES: Clubb 825; Corrigan 88; Gamba 961 ("Edizione leggiadra in carattere corsivo"); Graesse 7, 38; Herrick 63; Parenti 482; STC 3, 244.



O'VX 1525.



Con Privilegio Apostolico, et Venitiano.



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